

# MUSICAL AMERICA

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## SENATOR CALLS FOR \$50,000 TO LAUNCH NATIONAL SCHOOL IN CONSERVATORY BILL

Duncan Fletcher, Senator from Florida, introduces New Measure Directed Solely to Establishment of National Conservatory of Music—Would appropriate Initial Sum to Launch Project—School to Be Under Control of General Board of Regents—Plans of Wide Scope Outlined—Early Hearings Promised

WASHINGTON, D. C., Feb. 16. —Senator Duncan U. Fletcher, of Florida, has introduced a new measure for the establishment of a National Conservatory of Music. The provisions of the bill are much more comprehensive than, and in nearly all respects radically different from, those in the measure introduced by Senator Fletcher early in the present session. Two of the essential differences are the appropriation of an initial sum of \$50,000 to launch the project and the elimination of all reference to the encouragement of "art" as one of the objects of the bill, the measure being directed solely to the establishment of a National Conservatory of Music. Following is the text of the bill:

### "A BILL

"To establish a National Conservatory of Music for the education of pupils in music in all its branches, vocal and instrumental, and for other purposes.

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That there shall be established in the United States of America an institution of learning, to be known as the National Conservatory of Music, fostered and maintained by the Government of the United States of America, to be supplemented when practicable by branches located in Florida, California, Washington, District of Columbia, or other sections as needed and as the general board of regents may elect. The National Conservatory shall be erected, maintained, and used for the purpose of educating pupils in instrumental and vocal music and all branches of musical education and musical art, and such other auxiliary studies as English, foreign languages, and so forth, as the director general may prescribe. This institution alone shall have the sole right to use the title 'The National Conservatory of Music,' and shall enjoy all privileges of a Government institution, such as the use of the United States mail and the use of the Congressional Library.

### Executive Headquarters in Capital

"The executive headquarters of the general board of regents and of the director general shall be located in Washington, District of Columbia. The main conservatory shall be located in accordance with the decision of the general board of regents.

"SEC 2. That the National Conservatory of Music shall be under the control of a general board of regents consisting of the President of the United States, President of the Senate, Speaker of the House of Repre-



Photo by Kubeys-Rembrandt Studio

### LEOPOLD STOKOWSKI,

Brilliant Conductor of the Philadelphia Orchestra, Who Has Become a Significant Figure in This Country's Symphonic Music. He Won New Honors in His New York Concert Last Week. (See Page 4)

sentatives, chairman of the Committee on Education and Labor of the Senate, and chairman of the Committee on Education of the House of Representatives, who shall appoint a director general and an advisory board of directors. The director general shall be a professional musician of high standing and achievement, with administrative capacity and executive ability and of good character. The advisory board of directors shall consist of fifteen members.

"Five members shall be professional

musicians of high standing and achievement, five members from musical organizations, and five members eminent educators, or other persons of high character and administrative capacity. The director general shall be ex officio member of the advisory board of directors.

"The term of office of the respective members of the advisory board of directors shall be for a term of five years, except that at the time of organization three members shall be appointed for

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## Caruso Reported Dying

ENRICO CARUSO suffered a relapse early Wednesday morning and, as MUSICAL AMERICA went to press, it was reported that he was dying. Oxygen was administered and the last rites of the Catholic church given to him at midnight at his apartments in the Hotel Vanderbilt. A message was telegraphed to his son, Enrico, Jr., at Culver, Ind. His wife and friends gathered around his bedside and Caruso bade them farewell. In this group were William J. Guard, Antonio Scotti, Florence Easton, Orville Harrold, E. Scognamiglio, Otto Weil, Thomas Chalmers, Bruno Zirato, Salvatore Fucito.

## JAMES G. HUNEKER, LEADING AMERICAN MUSIC CRITIC, DIES

Internationally Famous Litterateur Passes Away at Age of Sixty-One — Was on Active Duty as Critic for "World" Until Four Days Before Death — Author of Many Brilliant Books on the Seven Arts — Was Fine Pianist and Taught in New York—His Colorful Career as Journalist, Essayist and Critic—Profoundly Impressive Scene at Last Rites

JAMES GIBBONS HUNEKER, one of the foremost figures of the generation in the world of music, literature, the arts and journalism, especially in its critical aspect, died of pneumonia at his home in Brooklyn on the evening of Feb. 9, after an illness of four days. He had just passed his sixty-first birthday and up to the end of last week, had been on active duty as music critic on the New York World, his last article, a plea for a revival of Reyer's "Salammbô" with Mary Garden in the title rôle, having appeared in the World of Feb. 5.

Mr. Huneker was born Jan. 31, 1860, in Philadelphia, where his family had lived for several generations since coming from Ireland. His parents were John and Mary Gibbons Huneker, from the former of whom, a prominent church organist, he inherited his love of music and of artistic things in general, a legacy extending back even another generation on his mother's side, as his grandfather, James Gibbons, was a well-known Irish poet. Incidentally, it was for this same James Gibbons that both Mr. Huneker and his cousin, James Cardinal Gibbons, of Baltimore, were named.

Mr. Huneker's education was begun at Roth's Academy in Philadelphia, from which he graduated in 1873. He then took up the study of law at the Philadelphia Law Academy, at the same time working at the piano under Michael Cross. In 1878 he went to Paris, studying law at the Sorbonne and also attending the Conservatoire, where he had piano lessons with Georges Mathias and Théodore Ritter. Returning to this country he settled in New York and studied piano with Raphael Joseffy at the National Conservatory and theory with Léopold Dauterleau. In 1888 he became a member of the faculty of the conservatory, occupying this position until 1898.

### First Work as Critic

The first work done by him in the field of criticism in which he was later to become so pre-eminent was as music and dramatic critic on the New York Recorder in 1891. He held this post for four years and in 1895 assumed a similar one on the New York Advertiser. In

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## Paderewski, Back in America, Says He Will Play No More

Famous Pianist, Ex-Premier of Poland, to Rest on His Californian Ranch—Declares the Piano Is "Closed Chapter" in His Life, but Will Devote Some Time to Composition—Poland Grateful for Help of United States—Cheers of Compatriots Greet His Arrival in New York

IGNACE JAN PADEREWSKI is once more in America. He arrived in New York on board the French liner *France* on Sunday and proceeded at once to the Hotel Gotham, where a suite had been engaged for him. He announced that he intended to spend a few days in New York. He will then proceed to California, where he will rest on his ranch at Paso Robles. On the way westward he will stop at Pittsburgh to address the Polish convention there on Feb. 22. As he is still delegate for Poland to the League of Nations, he intends to return to Europe to attend the meeting in September next. He was accompanied to America by Mme. Paderewska.

One of the first statements made by the ex-Premier of Poland was that he regarded the piano as a "closed chapter" in his life. He thus set at rest conflicting rumors that had reached this country from Europe concerning his intentions, and bore out the news published in *MUSICAL AMERICA* that he would not play again. He intimated that his hands were all right but his devotion to music in future will take the form of composition. The splendid offers made him for concert appearances in the United States, he would, he said, decline.

He referred with gratitude to the part America had played in the restoration of Polish independence. It was the United States, he declared, that made the achievement of independence possible, and in saying this he was voicing the opinion of his country.

### Last Appearance Here in 1917

Paderewski last appeared in New York as a pianist at a gala concert given in the Metropolitan Opera House on May 10, 1917, in honor of the visit of General Joffre. When the war began he was on his estate at Morges, Switzerland, and he came to the United States as a representative of the Polish Relief Committee. He devoted himself wholeheartedly to the cause of his country, and upon his return to Europe he became more and more a dominating figure in Polish politics. He accepted the Premiership of Poland and held office during a stormy period. At the end of 1919 he resigned and retired to Switzerland and later became active in the affairs of the Peace Conference and the League of Nations as Polish representative. During a visit to England last year, the University of Oxford conferred upon him an honorary degree of D.C.L.

When the celebrated musician arrived



Photo by Wide World Photos

I. J. Paderewski, Photographed on Board the Liner *France*, Upon His Arrival in New York on Sunday Last

on Sunday he was met at the pier by his step-son, W. O. Gorski. The Polish Consul General, Stephen Grotowski, went down the harbor to greet him. There were five representatives of the Polish colony to formally convey a welcome to the man who had done much for their home country, when he stepped ashore, and outside the barrier there were some hundred compatriots who cheered and waved flags as soon as they caught sight of Paderewski. In general appearance he does not show to any very marked degree the strain of the years through which he has just come. He is now in his sixty-first year, and after his plunge into the turmoil of European politics it is natural that he should desire a rest. He expressed himself glad to be back in the United States where he spent many years during his great fame as a pianist. It is possible that he will relinquish his duties as Polish delegate to the Peace Conference and the League of Nations a little later on. He hopes to be much benefited by a long sojourn at Paso Robles, where he intends to remain during the summer.

## Revised Tax Law Will Eliminate Music Levy, Senator Smoot Predicts

SENATOR REED SMOOT, one of the most influential members of the Senate Committee on Finance, which is to report on the revision of the tax law, has declared himself unequivocally opposed to the doubling of the musical instrument tax. Further than this opposition to the recommendation of Secretary of the Treasury Houston he desires to see the abolition of the present tax as early as possible.

"I opposed the tax," he said in a recent interview, "the first time the subject came up in the Senate Finance Committee. In casting about for sources of revenue which the Government had to have, it seemed to be inevitable that the musical instrument industry be taxed. We then talked of ten per cent. It was finally decided that the rate should be

five per cent. This tax—and I might say some others in the bill—was agreed upon against the best judgment of several members of the committee.

"I am in favor of entirely abolishing the tax, as soon as it can safely be done. But several things must be taken into consideration, and the most important of these is the fact that according to the most accurate estimates we have been able to make the revenues for the coming year will fall short fully \$750,000,000 of meeting the Government's requirements. This has a vital bearing on the subject of eliminating any present source of revenue, and we must go very slowly in this direction unless we can devise additional methods of raising money not now included in the law."

Questioned as to what extent the proposed sales tax would eliminate the mu-

sical instrument, admission and other annoying levies, Senator Smoot said the sales tax, properly placed, should bring much relief in this direction, but he was opposed to a general turnover tax, with its possibilities of pyramiding down to the consumer and being passed on to the final buyer in that way. He believed a sales tax in some effective form would be adopted.

"What about a tariff to yield revenue in order to assist in meeting the Government's needs?" he was asked.

"We cannot hope to secure more than \$500,000,000 in this way. I do not believe the estimates recently made in some quarters, showing possible tariff returns of a billion dollars annually, can be depended upon. However, whatever we can secure in this way will be that much offset against the total which the tax law must raise, and will permit the elimination of the excess profits tax and some of the other levies which should never have been placed in the law.

"I would not care to go on record as making a definite forecast, but I think it may reasonably be expected that when we come to rewrite the tax law the levies on musical instruments and amusement admissions will be among those eliminated if this be possible. If it is not feasible at that time it will be done at the earliest moment such action can safely be taken."

### Lina Cavalieri Joins Husband in New York

Lina Cavalieri, soprano, in private life Mme. Lucien Muratore, arrived in New York on the Adriatic on the afternoon of Feb. 12, to join her husband who is singing with the Chicago association at the Manhattan Opera House. Mme. Cavalieri, who has not been in America for two years, was met at the dock by a number of friends, including Gianni and Mme. Ciaperelli-Viafora, who took her at once to the Manhattan. They arrived while Mr. Muratore was on the stage, and when he came to his dressing-room after the act, he was greeted by his wife whom he has not seen since early in December when he left her in Rome. It is said that Mme. Cavalieri may devote herself exclusively to motion picture work this season.

### Mme. Lubovska to Found a National American Ballet to Train Dancers

According to an announcement made in the *New York Morning Telegraph* this week, Mme. Desiree Lubovska, American danseuse, will found a national American ballet, patterned after the Imperial Russian organization, the new institution to be under the patronage of persons prominent in society. The departments will consist of Greek, classic, toe, ballet, folk, dramatic, history and meaning of music, designing of costumes, scenery and lighting effects. The school will seek to inculcate a serious understanding of the kindred arts. Mme. Lubovska expects to co-operate with musicians and authors who have works to submit and to provide an American institution for the training of students who give evidences of talent.

### Dohnanyi Disembarks at Boston on Arrival in United States

Erno Dohnanyi, the eminent composer and pianist, with his wife the pantomimic dancer, Elsa Galafres, arrived in the United States last Sunday evening. He came on the liner *New Amsterdam* and radioed his manager Jules Daiber that instead of entering the harbor of New York he would land in Boston and come to New York by train. Dohnanyi was met at the station by a number of well-known musicians, who gave him a reception at his hotel upon arrival. His first engagement takes place in Boston, Feb. 17, Philadelphia Feb. 22 and his first New York appearance Friday afternoon, Feb. 25, at Aeolian Hall.

### Dr. Wolle Announces Programs of Bach Festival

BETHLEHEM, PA., Feb. 12.—Dr. J. Fred Wolle, conductor of the Bach Choir of Bethlehem, has announced the program for the 1921 Bach Festival to be held at Lehigh University on Friday and Saturday, May 27 and 28. The works to be performed are as follows: May 27, afternoon: Cantata, "The Sages of Sheba"; Suite in D, No. 3; the "Ascension Oratorio." Evening: Motet, "Come, Jesu, Come"; Suite in C; Cantata, "Praise Thou, Jerusalem, the Lord." May 28, early afternoon: Mass in B Minor, Kyrie and Gloria. Afternoon: Mass in B Minor, Credo to End.

R. W.

## SENATOR CALLS FOR \$50,000 TO LAUNCH NATIONAL SCHOOL IN CONSERVATORY BILL

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one year, three for two years, three for three years, three for four years, and three for five years, respectively. The appointment of the first director general shall be considered temporary until the organization of the National Conservatory has been completed, when a permanent director general shall be selected and with the approval of the advisory board of directors shall be appointed by the general board of regents.

### Power of General Board

"SEC. 3. That the general board of regents shall have power to select sights and purchase or accept by gift the necessary grounds for the purposes of the conservatory or to accept funds or donations for the purpose of erecting and maintaining such conservatory or its branches. They shall have power to accept gifts for the purpose of encouraging musical education in general or act as custodian of funds given or donated for the purposes aforesaid.

"SEC. 4. That the board of regents shall have full power and authority to conduct, through the director general, all the affairs of the conservatory and shall have power and authority to establish by-laws, rules, and regulations for the conduct and control of its officers and employees and shall have power to establish rules and regulations governing the employment of all officers, aids, and employees necessary for such a conservatory, or rules governing the appointment of the advisory board of directors, and fix salaries of all officers and employees of the conservatory, and shall have power of removal of any officer or employee of the conservatory and of members of the advisory board of directors in accordance with the rules and regulations adopted by said board of regents.

"All employees of the conservatory shall be appointed in accordance with the Federal civil service laws, except the faculty of the conservatory, consisting of teachers, aids, professors, and lecturers or aids and assistants to the director general, who shall be appointed by the director general and approved by the advisory board of directors and by the general board of regents.

"All officers and employees of the National Conservatory shall be citizens of the United States, except lecturers invited to give a course of lectures who may be subjects or citizens of foreign countries.

### Preparation of Plans

SEC. 5. That immediately upon appointment, the general board of regents shall organize and proceed with their duties provided in Section 2, and the director general shall make a survey and research of musical conditions and needs in the United States and shall prepare plans for the organization, creation, and equipment of said conservatory and within six months from the passage of this Act shall make report thereof to the board of regents, and said board shall make report to Congress with their recommendations and suggest the necessary appropriation.

"Upon the organization and establishing of the conservatory or earlier, the general board of regents, through the director general and with the approval of the advisory board of directors, shall appoint a dean of the faculty of the National Conservatory of Music, who shall be a musician of eminent ability, experience and achievement.

"SEC. 6. That the advisory board of directors shall meet at least quarterly, or whenever the director general considers it necessary to convene them. Seven members shall constitute a quorum. The general board of regents shall meet at least annually.

"The general board of regents may appoint additional advisory boards or committees in such sections of the country as may be deemed necessary. Members of the advisory board of directors or other boards created by the general board of regents, who will attend meetings at the suggestion of the director general, shall receive per diem pay not exceeding the sum of \$10 and actual expenses from and to the place in which such members may reside.

"The director general, with the as-

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## ANNOUNCE CHICAGO CONTEST

## Lake View Musical Society Tells Plans for Seventh Annual Competition

CHICAGO, Feb. 10.—The Lake View Musical Society announces its seventh annual scholarship contest for students of Cook County. Four prizes of \$100 each are offered to the successful contestants in piano, voice, violin and 'cello, and two second prizes of \$50 each for piano and voice. The scholarship will be placed to the credit of the winning student for tuition with the teacher under whom the scholarship is won. Contesting instrumentalists must be at least fifteen years old, and vocalists eighteen, but all under twenty-five.

The following requirements are outlined:

Piano—First, an opening movement of a sonata, with choice of Beethoven, Op. 53, 57, 109, 110, 111; Chopin, two sonatas; Schumann, two sonatas; Brahms, F Minor; MacDowell, Op. 50, 45; second, Chopin études, with choice of any one of Op. 10 excepting Nos. 3, 5, 6, 9, or Op. 25, excepting 1, 4, 7, 9; next, a Fugue from the "Well-Tempered Clavichord" and the Chromatic Fantasia and Fugue; four, a short work of lyric and romantic nature in which the taste of the player will be considered.

Violin—First movement of a concerto, with choice of Mendelssohn, Bruch, No. 1, Wieniawski, No. 2, Lalo's "Spanish Symphony," Tchaikovsky, Beethoven, Saint-Saëns's B Minor; then Bach, with choice of Prelude and Fugue, No. 1, Sarabande-double, No. 2, Bourree-double, No. 2, Ciaconna, No. 4; three, Wieniawski Polonaise, No. 2, and Scherzo Tarantelle, Saint-Saëns's Rondo Capriccioso, Hubay Zephyr, Sarasate's "Caprice Basque," Zapateado and Zigeunerweisen; finally, a short work showing the taste of the contestant.

Voice—An aria from a standard opera or oratorio; two short songs, one classic and one modern.

In 'Cello—First movement of a concerto with choice of Saint-Saëns, Lalo, Romberg, Herbert, Servais's Morceau de Concert, Op. 14, Boellmann's "Variations Symphoniques"; Bach, with choice of Prelude to G Major Sonata, Bourree of C Major Sonata, Sarabande of G Major Sonata; Pergolesi's Canzonetta, Popper's "Vito Chanson de la Villageoise," and Bruch's "Kol Nidrei."

The contests will be held at Barnum Hall, Fine Arts Building, from March 31 to April 7, with a winners' concert at Fullerton Hall, April 18. Mrs. Lotta W. Poritz, 1507 Maple Avenue, Evanston, Ill., is the chairman of the committee.

## RUBINSTEIN IN CHICAGO

## Thrills Hearers with Fire of His Piano Playing

CHICAGO, Feb. 14.—In a piano recital at Kimball Hall, Feb. 8, Arthur Rubinstein made one of the notable successes of the season, and this in a year when there have been many good pianists.

At the highest tension Rubinstein flamed through a program that was a quick succession of high points. The Bach-Tausig Toccata and Fugue, Chopin's C Sharp Minor Ballade, the same composer's F Sharp Minor Polonaise, a pair of compositions by Albeniz, and Liszt's Twelfth Hungarian Rhapsody were some of the numbers that showed him at his best.

In these he played with a sweeping dash that thrilled his hearers. He has a very definite sense of rhythm, a feeling for the full wave of melody and a joyous manner of delivery, the kind to give the impression that at times he is trying to make the piano emulate an orchestra. This is not always a safe experiment for pianists, but Rubinstein came through with flying colors.

E. C. M.

## Kubelik, Peralta, Miriam and Hackett Soloists at Metropolitan Concert

The thirteenth Sunday Night Concert at the Metropolitan brought Jan Kubelik, violinist, as visiting soloist, while Frances Peralta, soprano; Alice Miriam, soprano, and Charles Hackett, tenor, of the personnel of the house were the other soloists. The orchestra was under the baton of Giuseppe Bamboschek. Mr. Kubelik offered Mozart's Concerto in D and a group by Sarasate and Wieniawski in which he was accompanied by Pierre Augieras. Miss Miriam was heard in an aria from Act III of "Carmen." Miss Peralta in "Ritorna Vincitor" from "Aida," and Mr. Hackett in "Il Mio Tesoro" from "Don Giovanni." The orchestra began with Liszt's Second Rhapsody and was heard later in Bizet's "L'Arlésienne Suite" and two Hungarian Dances by Brahms.

## James G. Huneker, Most Brilliant of American Music Critics, Is Dead

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1900 he joined the staff of the *Sun*, succeeding the late Franklyn Fyles as dramatic critic, but also worked as music critic, art editor and writer of special articles and correspondent on important events both in this country and in Europe.

After a sojourn of some time in Europe, Mr. Huneker became music critic on the *New York Times* during the war years, 1918-1919, and on the return of Mr. Aldrich from military service, assumed a similar position on the staff of the *World*, which position he held at the time of his death.

It was in 1899 that his first book, "Mezzotints in Modern Music," was published. This was followed the next year by "Chopin, the Man and His Music," but it was not until the publication of his first work of fiction, "Melomaniacs," a book of short stories, which came out in 1902, that his books began to attract popular attention. This was followed in 1904 by "Overtones," a work similar in character, and in 1905 by "Iconoclasts, a Book of Dramatists," with which he went back to essays. His other published works are "Visionaries," 1905; "Egotists, a Book of Supermen," 1909; "Promenades of an Impressionist," 1910; "Franz Liszt," 1911; "The Pathos of Distance," 1912; "New Cosmopolis," 1915; "Ivory Apes and Peacocks," 1916; "Unicorns," 1917; "Bedouins," 1920; "Steeplejack," (an autobiography) 1920, and "Painted Veils," (privately printed) 1920.

## Wrote on All the Arts

Mr. Huneker's field of literary activity was practically without boundary. He was called a Writer on the Seven Arts, but he practically left nothing of life untouched with his pen and there has been no critical essayist for the past thirty years who could or did write with such erudition on music, painting, the drama, and literature. During one of his trips to Europe he visited Henrik Ibsen in Norway and wrote remarkable essays on the works of that dramatist. He was, as a matter of fact, one of Ibsen's first champions in the United States. George Moore was another misunderstood writer whom he championed, and Walt Whitman, whom he had the privilege of knowing in Camden, N. J., in his youth, was another. The master of four languages, he held the key to the literary treasures of many nations, and this, combined with an unusually retentive memory, resulted in a knowledge of general literature so stupendous that he was more than once accused of not having read all the books he wrote about because no one possibly could read so many.

## Master of a Scintillant Style

His literary style was unique, highly colored and incisive. Perhaps no other writer of English, excepting Edgar Saltus, has had the feeling for word-color that Mr. Huneker displayed and which he learned from his close association with and close study of the naturalistic school in France. Personally, he was a genial and companionable man, beloved of his friends and admired even by those who disagreed with him, and in his death, not only the world of music in America, but the world of letters, loses one of its unique and most interesting figures.

Mr. Huneker is survived by his wife, a son Erik by a former marriage, and a brother and sister, both of whom reside in Philadelphia.

## Throng at Services

The funeral services were held in the newly-completed Town Hall, on the afternoon of Feb. 13. The hall, seating 1200, was crowded and several hundred persons stood outside. At 12.30, the honorary pall-bearers took their seats at the back of the stage behind the coffin, which was banked with orchids, roses and lilies of the valley. The service began with the playing of Mozart's "Ave Verum" by a string quartet composed of Nahan and Sam Franko, Jacob Altschuler and Leo Schulz. Then John Quinn, a life-long friend of Mr. Huneker, stepped from the row of pallbearers and made a few introductory remarks. He said three other life-long friends of Mr. Huneker, George W. Wickersham, former Attorney



Photo Courtesy Charles Scribner's Sons

## JAMES GIBBONS HUNEKER

Internationally Celebrated Author and Critic of the Arts, Pre-eminent as a Musical Writer, Who Died Feb. 9

General; Henry E. Krehbiel, music critic of the *New York Tribune*, and Francis Wilson, actor, would speak in the order named. These men delivered formal eulogies. Mr. Krehbiel, deeply affected, spoke brokenly, completing his remarks with difficulty. The speaking ended dramatically when Mr. Wilson, turning and facing the coffin, said: "James Huneker, we salute thee!"

The quartet then played Schumann's "Träumerei" and the coffin was carried from the stage and out of the hall, the pallbearers walking behind it in twos. The music changed to a funeral march.

The body was taken to the Fresh Pond Crematory, where it was cremated later in the afternoon. Mrs. Huneker, her two sisters, Mr. Huneker's son, Erik, by his former wife, Clio Bracken, the sculptress, and his brother, John; Otto Weil of the business staff of the Metropolitan Opera Company and Mrs. Weil accom-

panied the body to the crematory.

The honorary pallbearers were Henry E. Krehbiel, Richard Aldrich, music critic of the *New York Times*; Henry T. Finck, music critic of the *Evening Post*; Sylvester Rawling, music critic of the *Evening World*; Max Smith, music critic of the *American*; W. J. Henderson, music critic of the *Herald*; William J. Guard, Edward Ziegler and Otto Weil of the Metropolitan; Guilio Gatti-Casazza, general manager of the Metropolitan; John Quinn; Herbert Bayard Swope, executive editor of the *World*; Richard Le Gallienne, poet and essayist; Harry Rowe Shelley, musician; Henry Hadley, associate conductor of the Philharmonic Orchestra; Artur Bodanzky, conductor of the National Symphony; August Luchow, restaurateur; David Belasco, theatrical producer; Nahan Franko, musician; Francis Wilson, actor; and J. I. C. Clarke, critic.

GRAVEURE AND PAVLOWA  
MAGNETIC IN LOS ANGELES

## Ballet Russe Appears Before Sold Out Houses—Zoellner Quintet Plays New Work

[By Telegraph to Musical America]

LOS ANGELES, CAL., Feb. 14.—Louis Graveure sang to a large audience in the Auditorium, Tuesday night, and moved his hearers to demonstrations.

The program was of a somewhat popular cast, and the audience particularly appreciated the singer's clear enunciation. Edward Gendron, the accompanist, also contributed solo items, playing a Rachmaninoff Prelude and the Schubert-Tausig "March Militaire."

Anna Pavlowa and her Ballet Russe opened a four nights' engagement at Philharmonic Auditorium, Wednesday night, to a capacity house. Pavlowa received a score of recalls and shared the honors with Volinine, Olevna and Stowitts. The house was sold out for the rest of the series.

LOS ANGELES, CAL., Feb. 12.—Excellent music and enjoyable speeches by members and visitors marked the February dinner of the Gamut Club. The Orpheus Club, directed by J. P. Dupuy, sang several numbers, as did the Gamut Quartet. Irene Pavloska, mezzo-soprano, May Trude, soprano, Mrs. Paula Dohrman, Sybil Stone, Mrs. Maule Bernard and Paul Wirthsch contributed to the program.

At the concert of the Zoellner Quartet, in the Ebell Club Auditorium, recently the first performance in America was given of Emerson Whithorne's interesting suite, "Greek Impressions," in three movements.

W. F. G.

## Chicago Opera Negotiating for American Premiere of "La Forfaiture"

Negotiations for the American premiere of Camille Erlanger's "La Forfaiture," which is based upon Hector Turnbull's film drama "The Cheat," are being carried on with Mary Garden, general directrix of the Chicago Opera Association, according to a statement made last week by Mr. Turnbull. The opera was given its first presentation in Paris, on Feb. 7, as announced in last week's issue of MUSICAL AMERICA.



# Cleveland and Philadelphia Orchestras Add to New York's Symphonic Riches

Sokoloff Forces, on First Visit, Play Before Record Audience of 7,000 and Make Worthy Showing—Ruffo and Piaastro are Soloists—Memorable Concert by Stokowski and His Men—Mengelberg Plays More Mahler—Damrosch Expounds the Russians

TWO visiting orchestras, the Cleveland and the Philadelphia, attracted large audiences in New York during the week, in spite of the surfeit of orchestral concerts. The Clevelanders, coming to New York for the first time in their relatively short span of activity, were greeted by a capacity audience at the Hippodrome, the largest attendance given any orchestra this season. This was in part explained by the choice of soloists, the visitors having elected to devote fully half of their program to Titta Ruffo and Mishel Piaastro.

The National Symphony under Mengelberg featured Mahler's lengthy Fourth Symphony at one concert and offered the "Meistersinger" Prelude at two concerts, besides Debussy's "Afternoon of a Faun" and other works. Yolanda Mero and Birgit Engel were the soloists. Mr. Damrosch offered an All-Russian program at one concert, with Rachmaninoff as soloist, playing his own Second Concerto. At the other concert, the numbers ranged from Gluck to Rimsky-Korsakoff with Frieda Hempel as soloist. The St. Cecilia Chorus sang, for the second time this season, at one of the week's Philharmonic concerts. Another of Mr. Stransky's programs was devoted to Wagner.

## The Clevelanders Come

In the current season, no other orchestra has played to so large an audience in New York as that which applauded the Cleveland Symphony, under Nikolai Sokoloff, on the occasion of its first visit to New York, Sunday evening, Feb. 13. Approximately 7,000 persons, it was estimated, heard the visitors, much to the satisfaction of Adella Prentiss Hughes, business representative of the organization, and others who had a hand in bringing it to Gotham. They cannily looked to the soloists for box-office power, and the combination of Titta Ruffo—one of the few artists able to pack the Hippodrome several times in a season—and Mishel Piaastro insured the visitors against empty seats. The stage was crowded with an overflow that in itself would have been an audience of considerable size.

The country needs more orchestras of the Cleveland type—a product of home enterprise and filling the home need. Whether, artistically, it is worth while for these outside institutions to bring their music to New York, cluttered this year as never before with an excess of orchestral concerts, is another matter. The pleasure which the huge audience at the Hippodrome plainly derived from the program was an argument in vindication of the venture, even though the orchestra could scarcely hope to vie in excellence with those which New York is hearing every week.

The Cleveland ensemble is a creditable one. Conductor Sokoloff is an earnest and vigorous leader. Sunday night's program left to the soloists more than the usual proportion of the items, the orchestra being heard alone only in the Tchaikovsky "Pathétique" symphony and the "Meistersinger" Prelude. The former was suffused with emotional qualities which suggested that the Slavic origin of the conductor aided him in projecting the spirit of the work. There was animation and vigor in the Wagner excerpt. Some roughness and crudity and a lack of equalization and well rounded sonority were to be expected. The orchestra is a young one and has put much to its credit in achieving its present interpretative capacity.

Mr. Ruffo sang the "Hamlet" Brindisi better than he sang the "Don Giovanni" Serenata, and with less disagreement between himself and the orchestra. He added extras, with piano accompaniment, after veritable gales of applause. Mr. Piaastro played the Tchaikovsky's violin concerto with tonal depth and ample facility, and also was called upon to give extra numbers.

## Stokowski Admired Anew

At the concert of the Philadelphia Orchestra at Carnegie Hall on the evening of February 8, Leopold Stokowski accomplished two extraordinary things. First he succeeded in making interesting the Berlioz "Roman Carnival" Overture and he produced Chausson's Sym-

phony in B Flat, which, despite the fact that it was given a few weeks ago at a New York Symphony concert and last season at a concert of the Boston Symphony, is a neglected work.

Mr. Stokowski vitalized the generally boresome Berlioz overture, injecting dash and fire into it, making some remarkably Sousaesque brass *crescendi*. For the first time in many years the writer listened to it with interest. He gives full credit to Mr. Stokowski, for the score is one that has truly become dull. Chausson's symphony, which with those of Duparc and Franck, comprise the only three French symphonies that count in the modern repertoire, has never been so admirably played in New York in our recollection. And we have heard all the performances of it in recent years. Mr. Stokowski got into the spirit of it and made its richly colored instrumentation stand forth with incandescent glow. There are few slow movements in modern music that compare with this one, a threnody of touching sadness, eloquent with the humanity that Chausson in his all too short career breathed into very nearly everything he wrote. Only the tremulous tone and hesitant execution of the first trumpet in those glorious phrases assigned him in this movement marred what would otherwise have been a perfect performance. Mr. Stokowski had an ovation after the symphony, which he shared with his men.

The second half of the evening was devoted to Wagner. Here the orchestra played the "Death of Siegfried" from "Götterdämmerung," followed by the "Immolation Scene," with Mme. Matzenauer as the *Brünnhilde*. Finely given it made the evening a memorable one in this season's overcrowded list of orchestral concerts. Mme. Matzenauer sang gloriously, with impeccable musicianship and striking dramatic accent. She stands among the great singers of our day. Earlier in the program she sang Duparc's "Extase" and Debussy's "La Chevelure" with conviction and artistic penetration. The orchestral versions of the songs it was rumored are the work of Mr. Stokowski. If they are he deserves a meed of praise for his masterly instrumentation conceived and executed in the manner of the composers, especially noteworthy being the score he has made of the great Debussy song.

## Stransky and Wagner

An atmosphere of reverence pervaded Carnegie Hall on Thursday night, when Josef Stransky and his Philharmonic paid homage to the memory of Richard Wagner, who died just one hundred years ago, Feb. 13, 1883.

Mr. Stransky gave fervent readings of the "Rienzi" overture and excerpts from the "Ring," which have been adroitly arranged by himself. In the "Nibelungen" music arranged by Mr. Stransky and the "Siegfried" Funeral March, four tubas, according to Wagner's directions in the original score, were utilized for the first time. The instruments were imported from Europe by Conductor Stransky for this occasion. The audience, which was large, found much to admire in Mr. Stransky's readings.

## Novaes with the National

With Guiomar Novaes as soloist, the National Symphony again appeared at Carnegie Hall last Saturday evening. The program, which was repeated the following Tuesday afternoon, comprised the "Ossian" Overture, of Op. 1, of Gade, three movements from Franck's Suite "Psyche," the Saint-Saëns Fourth Piano Concerto and the Tchaikovsky "Romeo and Juliet."

Adjectives have already become a lit-

tle worn down at the heels through running complimentary errands for Willem Mengelberg. Yet adjectives must be conscripted once more for this occasion. Excellently proportioned to show off musicianship and virtuosity, the evening's program exposed both to a high degree in its performance. The Tchaikovsky tone-tragedy-in-one-act is not unfamiliar to concert-goers. Painted with full pots of glowing colors it yet leaves the final impression of darkness, of impending dissolution, of death. For this reason numerous orchestral conductors have frequently availed themselves of it as an exceedingly vivid tapestry to hang upon their walls. Yet for all these public exposures the work seemed to acquire a fresh interest when presented again last Saturday by the National Symphony. It was rhythmic virtuosity that the orchestra displayed throughout; it was music serving well the dramatic intent of Shakespeare; it was playing serving more than well the musical purposes of Tchaikovsky; and a large audience gave such work a fitting ovation.

The Franck excerpts and the Gade overture were apparently not so thoroughly familiar. Yet there was more than merely gratified curiosity exhibited after the close of each. For both are interesting works. Whether Gade, a Dane by birth, succeeded entirely in setting a Gaelic legend to music is a question for the Celtic brethren. A provocative attempt at any rate won close and deserving attention.

Guiomar Novaes' exceptionally fine pianism is too well known to need much comment or praise. She played, as always, with brilliance, finish and complete authority.

## Grainger Plays, Hadley Leads

Percy Grainger appeared in a dual rôle on Sunday afternoon, when he appeared with the Philharmonic in Carnegie Hall as soloist and composer. He gave a dashing performance of the Saint-Saëns Second Concerto, and later played the piano part in his orchestral arrangement of the old nursery song, "Over the Hill and Far Away." Mr. Grainger's arrangement is in that clean, unaffected, breezy style, which has won him such deep-felt admiration here.

Henry Hadley was the conductor. He read Chadwick's "Melpomene" overture and the G Minor Symphony of Kalinnikoff. Mr. Hadley's leadership was greatly admired by the large audience. He conducted the symphony in a straightforward, invigorating manner.

## Of Mengelberg and Mero

The "Leonore" Overture, No. 3, of Beethoven, "Les Préludes" of Liszt "L'Après Midi d'un Faune" of Debussy, the "Meistersinger" Prelude, of Wagner, and the conducting of those works by Willem Mengelberg at Carnegie Hall on Monday evening, Feb. 7, were not only added feathers in the cap of the National Symphony but were an added jewel in its leader's already bedizened crown.

Of the orchestral readings of this

stocky sky-rocket from Holland it is not yet time to speak with final authority. Another full season must pass before *ex cathedra* utterances are uncontaminated by mere enthusiasm. What may be recorded now, with little fear of emendation, is that America seems exceedingly fortunate in its importation of this longtime director of the Concertgebouw Orkest of Amsterdam.

Due to an indisposition Yolanda Mero, who was to have played Liszt's A Major Piano Concerto, limited herself to a performance of that composer's Hungarian Fantasy. As the Artrio-Angelus Reproducing Piano was not similarly indisposed, Mme. Mero was for the most part an auditor of her own art. After repeated curtain calls she was persuaded to respond with a parlor morceau by her Hungarian forebear. Everybody was delighted.

In place of the Liszt concerto Mengelberg graciously substituted the Debussy poem. Here the tenuous eroticism of Pan dreaming of some earthly dryad was treated with delicacy and taste. There was, however, no real magic in the unfolding of what is undoubtedly the apotheosis of all of the Frenchman's work. One craved more heaven and less earth, more wood and wind and less wood-wind. And on this account—though the performances were fully able to stand on their own legs—the dramatic and finely balanced readings of the "Leonore" and the preludes—Liszt's and Wagner's—sounded exceptionally spirited. Repeated rounds of applause brought the entire orchestra to its feet.

## Mahler Through Dutch Glasses

The puzzling fondness which Willem Mengelberg, in common with some other conductors, has for the music of Gustav Mahler—a fondness which has glorified its object in the Mahler Festivals abroad—led the admired Hollander to attempt to vitalize another of the Mahler symphonies at the brace of concerts given Tuesday afternoon and Wednesday night. The smallness of the audience may perhaps be attributed to the prospect of the interminable Mahler Fourth, consuming more than an hour, and taxing patience as well as endurance in its alternations of laborious simplicity and scarcely less labored complexity. It affects to be naïve and grandiose by turns, and one moment is like Mozart, another like Strauss, with the spirit of the folk tune evoked from time to time, only to be disturbed by orchestral struggles which may have some symbolic meaning to the Mahler votarists. This is the symphony which calls for a solo violin tuned a whole tone higher than normal, and which employs, in the final movement, a vocal solo, based on the old Bavarian song, "The Heavens Hang Full of Fiddles."

Mr. Mengelberg conducted as one who saw a great light. There was much fine elaboration, much spirit, much contrast, and faultless clarity. But the symphony, it seems fair to say, is to-day as far from acceptance in America, as a really great work, as it was when the composer himself conducted it at Philharmonic concerts in 1911, after it had been introduced to this country some seventeen years ago by Walter Damrosch. Birgit Engel, who sang the soprano solo of the last movement in German, has been heard more satisfactorily in recital.

The program also included the Prelude and Finale from "Tristan" and the Prelude to "Die Meistersinger." The order in which these appeared on the program was reversed in the playing. The "Tristan" music was eloquently projected, without effacing the memories tracing

[Continued on page 5]

## N. LINDSAY NORDEN,

CONDUCTOR

Reading Choral Society, Reading, Pa.

"The Redemption," Jan. 25, 1921, 52 men Phila. Orchestra, 200 chorus.

Mr. Norden showed he knew the score from beginning to end... The Society has an excellent tonal balance... far above the average... and with the exception of the Bach Choir of Bethlehem there are few, if any, societies which could achieve the high standard of performance. The chorus showed the effect of apparently long and careful training which it has received from Mr. Norden. Mr. Norden conducted with excellent taste the slow movement of Tchaikovsky's 5th Symphony and Kretschmer's "Coronation March."—*Phila. Evening Ledger*.

"N. Lindsay Norden of Philadelphia scored a notable triumph here to-night."—*Phila. Record*. "Mr. Norden has done a memorable work. The Tchaikovsky Andante was particularly enjoyable but the strong feature of it was the vital and perfect directness of Lindsay Norden, who seemed to revel in his masterly handling of the poetic suggestions," etc.—*Reading Herald-Telegram*.

"Mr. Norden possesses rare knowledge when it comes to whipping a choral body into shape."—*Reading Eagle*.

Mendelssohn Club (4 cappella programs) Philadelphia, Pa.

"Mr. Norden has trained the chorus to a high standard of excellence... sings with precision, excellent tone quality."—*Evening Ledger, Phila.*

"Mr. Norden is a vocal trainer of rapidly growing repute."—*Phila. Ledger*.

"Beautiful singing, work that evidenced the fine training by Norden."—*Phila. Record*.

"Mendelssohn attains results that scarcely could be finer."—*Evening Bulletin, Phila.*



## Visiting Orchestras in N. Y.

[Continued from page 4]

back to Toscanini. A concert, rather than an operatic, reading was given the "Meistersinger" Prelude, the tempi of some of the lyric passages differing essentially from those made familiar in other years by the Metropolitan's performances of the master-work.

### Damrosch's "All-Russian" Program

Russian composers entered Mr. Damrosch's Historical Series Thursday afternoon and Friday evening of last week. The program, for all its richness and variety, was hardly an ideal specimen. For one thing, it omitted Modest Moussorgsky. Moussorgsky was one of the greatest—some like to think him the greatest—of Russia's musical spokesmen. No Russian program can ignore him and call itself representative. The "Volga Boatmen's Song" (strikingly arranged by Stravinsky) was a fitting prelude, and Glinka's happy "Russian and Ludmilla" Overture had at least historical significance.

Why Tchaikovsky's *Fantasia on "The Tempest"* was included we cannot imagine. It is dull, noisy, sentimental, overlong. There is greater Tchaikovsky than this. Inexplicable too was the inclusion of two movements from "Scheherazade." This sugary stuff is platitudinous by now to every casual concert-goer. But there was rich compensation in the succeeding three excerpts from Stravinsky's "Firebird" Suite, heard for the first time in a somewhat abbreviated orchestral dress. Here is vital music, crackling with energy, masterly from first to last. A miracle of modernity. It was well played, especially the lovely and languid "Round of the Princesses."

As closing number came Rachmaninoff's Second Piano Concerto, with the composer giving an exalted reading of the solo part. He was vigorously applauded.

### Regrettable Demise of "Ase"

The addition of a "grand fantasia," something with a title like "Meyerbeeriana" or "Reminiscences of Rossini," would have made the Sunday afternoon list of the Damrosch forces like unto the popular program of a regimental band, so much did it smack of soldiers in the park. The suite from Gluck's "Iphigenia in Aulis," the too familiar "Peer Gynt" music, the "Scenes Pittoresques," these things were included and—Oh yes, there was the "Scheherazade" Suite, but the players seemed to have been so overcome by the death of Ase that they would not be done with their lamentations. A mournful gloom was over all, as if they had just been "merged" or something, and neither the radiant presence nor the golden tones of Frieda Hempel could rouse them from their melancholy. Even Rimsky-Korsakoff's volatile ruffler, the *Kalendar Prince*, dropped a tear or two for poor Ase. The brass could scarcely speak in anything but broken-voiced accents, and finally the orchestra went to pieces "on a rock surmounted by the bronze statue of a warrior." No, pardon! We were misquoting the program. It was *Sinbad's* ship and not the orchestra that went to pieces. Anyhow, Mr. Damrosch's men have been doing splendid work recently, and these afternoons will happen in the best regulated symphonies.

The "Scheherazade" Suite was the most interesting orchestral contribution. To the two pieces given at the concerts of Russian music during the week, were added the first and fourth numbers, so the Aeolian Hall audience heard the full suite. Mme. Hempel, the soloist of the afternoon, sang Handel's "Sweet bird" and a scene from "Ernani," using her full and clear-noted voice with admirable effect.

### At the Philharmonic

Friday afternoon subscribers of the Philharmonic rejoiced in the second appearance this season of the St. Cecilia chorus with the orchestra, under Mr. Stransky's baton. The women's voices were used with telling effect in the magnificent of Liszt's symphonic epitome of Dante's "Divine Comedy," after Mr. Stransky had disclosed the "Inferno" and "Purgatorio," both vigorously and eloquently. Again in the "Spinning Chorus" from Wagner's "Flying Dutchman," the St. Cecilia choristers justified anew their labors under Victor Harris. An admirable presentation of "The Meistersinger" Prelude closed the program which also included the Strauss "Death and Transfiguration."

# Concerts a Purely Anglo-Saxon Institution, Declares Galli-Curci

Prima Donna Says Ours Is Only Race Which Appreciates the Sustained Program — Latin Temper Too Emotional to Appreciate Recitals — Will Not Sing Any New Rôles — Sure Mary Garden Will Succeed

RUMORS and counter-rumors have flown thick and fast since Giulio Gatti-Casazza announced last week that he had secured the only Galli-Curci for the Metropolitan Opera forces for next season.

Mme. Galli-Curci, now Mrs. Homer Samuels, although the most talked-of musical personage, remains unexcited. Despite a continuous interruption of the telephone and of eager visitors, she was able to give the visitor from MUSICAL AMERICA some moments of her time to discuss her coming work.

"Naturally, I am very happy to be with the Metropolitan Opera Company. It is a privilege one cannot overlook to sing in New York under conditions unequalled anywhere.

"I shall be here during the months of February and shall sing with the Chicago forces during December. Outside of that I shall continue doing my concert work. The latter is a field I enjoy tremendously and a branch of music which America is especially interested in.

"Concerts, for instance, are not given or enjoyed by any race outside the Anglo-Saxon. They are a peculiarly American institution, and denote a refinement of mind and a sensitiveness to musical taste which I have found everywhere among American audiences.

"After all, anyone can love opera. Take a child or a savage to opera and he would enjoy it. There is so much besides the music—the setting, the lights, everything. But it takes greater refinement of taste to enjoy an entire program of pure music. The Latin temper is not one to enjoy the recital; it is too unemotional for them. They require more action, more fire.

### The American Voice

"I find, too, that the American voice is of a rich quality, and if properly guided the young American artist makes a fine singer. Unfortunately, I must say there is very little 'atmosphere' in America. Now we are beginning to acquire it, but as a whole the American always remains the American, and 'atmosphere' has little to do with the national life.

"Am I going to sing any new rôles



Photo by George M. Kissler

Mme. Amelita Galli-Curci, Coloratura Soprano, Who Is to Become One of Gatti-Casazza's Songbirds Next Season

next season? I think not. There are really no other rôles I would care to take. I might sing *Mimi* and other lyric rôles, but after all these can be taken by many sopranos. Coloraturas are less numerous and the part of *Lucia* is not so easy to fill. I really know of no other parts I care to assume.

"Of course, as far as new music for coloraturas is concerned, there is none. It is already a past art, writing composition for the coloratura. Roulades and *fiorentina* no longer interest the composer or the critic—but as for the public, they rejoice in it still."

Asked if she had any intentions of re-

turning to Europe to sing, Mme. Galli-Curci said she had none, and that she intended to stay here, in her American home.

Of the Mary Garden directorship, Galli-Curci, as a parting word, said: "Oh, it is bound to succeed. Her enthusiasm and executive ability have already affected the company, and I believe it will be a great success. My Metropolitan contract was made a year ago, before Miss Garden assumed the operatic control, but I am glad to say I shall be in Chicago singing for a month, so I am really not lost to my Chicago audiences."

F. R. G.

## KOCHANSKI MAKES AMERICAN DEBUT

Violinist Discloses Admirable Qualities in Brahms Concerto

Another important violinist stepped into the American spotlight Monday afternoon, Feb. 14, when Paul Kochanski, erstwhile professor in the conservatories of Warsaw, Kieff and Petrograd, drew his bow in Carnegie Hall. The newcomer, who is a young man of engaging presence, had the courage of his convictions and used as his salutatory the Brahms concerto for violin and orchestra, which he played with the Symphony Society under the baton of Walter Damrosch. It is questionable whether some of the other recent additions to the ranks of the violin virtuosi in this country would have been willing at the outset of their American tours, to stand or fall by their playing of the Brahms concerto, bristling as it does with technical difficulties which do not afford opportunity for display, and calling for the highest mental and musicianly qualities.

Mr. Kochanski disclosed a tone warm and sweet in cantabile. His style was one of noteworthy breadth and refinement. He had repose and directness and

a welcome regard for melodic profile. His tone suffered somewhat in rapid phrases, however, from extraneous vibration and some clouding of articulation in passage work. His interpretation was a worthy one, if not one to efface the memories of the playing of the concerto by other violinists. After each movement of the concerto he was applauded in a way that indicated the audience had taken him to its heart. Besides accompanying the violinist, the orchestra played the "Pathétique" Symphony of Tchaikovsky.

## GALLI-CURCI AND LHEVINNE AID SETTLEMENT SCHOOL

Diva and Pianist Offer Services in Benefit Program Given at Metropolitan

Amelita Galli-Curci and Josef Lhevinne gave a concert at the Metropolitan Opera House, Sunday afternoon, in aid of the Greenwich Settlement Music School. A program of numbers, which invariably stir response and adulation, was offered by both artists with a graciousness which stirred the multitudinous audience to much rhapsody. Mr. Lhevinne presented inimitable readings of Chopin's *Barcarolle* and the *Valse*, Op. 42; Liszt's *Etude in F Minor* and "Soirée de Vienne"; Tchaikovsky's

*Berceuse*, Op. 72, the Schulz-Evler "Blue Danube" and numerous encores.

Mme. Galli-Curci, her voice in its most fluid and caressing temper, presented the "Come per me Sereno" from "Son-nambula," Massenet's "Crepuscule," Valverde's "Clavelitos," Fontenailles' "Roses d'Hiver," the "Sempere Libera" from "Traviata," and finally the "Mad Scene" from "Lucia," with flute obbligato by Manuel Berenguer. Mr. Samuels supplied accompaniments. Demands for encores brought a handful of favorites.

### Washingtonians Hear Daisy Jean

WASHINGTON, Feb. 10.—Daisy Jean, Belgian 'cellist, whose New York debut took place at Aeolian Hall on Jan. 22, duplicated her success before a distinguished audience at the Belgian Embassy recently, at a musicale given by Baron de Cartier de Marchienne and Baroness de Cartier in honor of the Vice-President and Mrs. Thomas R. Marshall. Among the guests were the French Ambassador and Mme. Jusserand, Secretary of Agriculture, and Mrs. Edwin T. Meredith, Senator and Mrs. John W. Weeks, the Chargé d'Affaires of the Italian Embassy and Mme. Brambilla, and Representative and Mrs. Richard. The program included Lalo's Concerto, Max Bruch's "Kol Nidrei," Debussy's "En Bateau," and Minuet, and Popper's Rhapsodie. Baron de Cartier cabled the Ministère des Beaux Arts in Brussels to announce Miss Jean's triumph.



## Senator Asks Fund for National School of Music

[Continued from page 2]

assistance of the advisory board of directors, shall prepare plans by which the conservatory may co-operate effectively with organizations and groups who are endeavoring to promote music in any line, in community work, in schools, or in aiding American composers, artists, and musicians in general, in order to encourage musical education in this country, and shall prepare plans for bringing music into the rural districts to make rural life more attractive.

"SEC. 7. That the director general with the assistance of the advisory board of directors shall fix the standard for admission of pupils to the various departments of the conservatory. They shall fix the number of students to receive free scholarships by competitive examinations according to rules prescribed by the general board of regents and shall fix the tuition fees for paying students. They shall also prepare a curriculum of studies for the different grades of the National Conservatory.

"The general board of regents, through the director general, and with the approval of the advisory board of directors, shall have power to grant the degrees or diplomas or certificates of merit or recommendation to pupils and to music teachers of good standing who have complied with the standards and regulations of teaching, required by the faculty of the National Conservatory, or who have successfully passed the examination as prescribed by the director general.

"Diplomas from conservatories or music schools of high standing, or certificates from music teachers of authority, may be taken in lieu of examination, as approved in each case by the director general.

"SEC. 8. That there is hereby appropriated, out of any money in the Treasury not otherwise appropriated at the time of the passage of this Act, the sum of \$50,000, to be disbursed under regulations prescribed by the general board of regents for the purposes set forth in Section 5 of this Act and for expenses of the office of the director general."

The bill was referred to the Senate

Committee on Education, and hearings are to be held as early as possible following March 4. Senator Fletcher states that he intends to push the bill for action both in committee and on the floor of the Senate.

ALFRED T. MARKS.

### H. T. Finck Petitions Congress for National Conservatory Incorporation

WASHINGTON, Feb. 16.—Representative O'Connell of New York, has sub-

mitted in the House of Representatives a petition of Henry T. Finck, music editor of the New York *Evening Post*, urging that Congress grant incorporation to "The National Conservatory of Music of America." This measure was introduced and passed Congress on March 3, 1891, but its provisions were never carried out by the incorporators, nearly all of whom have since died. On Jan. 7, 1921, another bill was introduced re-incorporating the organization. The purpose of this bill was to substitute living incorporators for those deceased. The Finck petition asks for the new legislation re-incorporating the body. The petition was referred to the House Committee on Judiciary. A. T. M.

## "Manon" and "Il Barbiere," Welcome Re-entrants to Gatti's Répertoire

Farrar Sings Title Part of Massenet Score and Cora Chase Enacts "Rosina" for First Time—A Fascinating Portrayal of "Mimi" by Bori.

GALLIC lightness and suavity and the merry spirit of the days of *opera buffa* came back to the Metropolitan during the week with the return to the repertoire of Massenet's "Manon" and Rossini's "Barber of Seville." In the vocal cosmetics of the Massenet score and the many opportunities which the opera affords for just being beautiful, Geraldine Farrar found in the revival of last season congenial material for her artistic gifts. The bubbling of Rossini's music brought a second opportunity for Cora Chase, the young American coloratura soprano, who was again very cordially applauded. Lucrezia Bori's fascinating *Mimi* in "Bohème," accorded Metropolitan patrons the first time since her return, and her beautiful singing also as *Nedda* in "Pagliacci," further established the soprano as a prime favorite. There were repetitions of "Mefistofele," "Louise" and "Eugene Onegin."

### Season's First "Manon"

Massenet's "Manon" had its first performance of the season on the evening of Feb. 9 with Geraldine Farrar again in the title rôle. It was said she was suffering from a severe cold, but it was scarcely noticeable in her singing, for her voice seemed better than it has on other occasions. However, it is her acting which makes her *Manon* a portrayal of great beauty and charm. Charles Hackett again impersonated *Des Grieux*, a part with which he was identified last year. This was Mr. Hackett's second appearance this season. He invested the rôle with nobility of presence and sang the music with fine lyrical appreciation, but did not always maintain the correct pitch. Thomas Chalmers was a rather explosive *Lescart*. The part of the *Count* was well cared for by Leon Rothier, and some of the best singing of the evening was done by Mario Laurenti in the rôle of *de Bretigny*. Others in the cast were Mr. Ananian, Marie Tiffany, Mary Mellich and Maria Savage. The dances in Act III were gracefully presented by Rosina Galli and Bonfiglio. Mr. Wolff conducted.

### Rossini's Wine Sparkles Anew

The wine bottled by Rossini in "The Barber of Seville" was uncorked once more on Saturday evening, Feb. 12. Rossini's wine endures, and it gains with the years. It sparkled and glistened with light last week, and the crowded "popular" audience drank freely and laughed heartily.

With the exception of Cora Chase, the new *Rosina*, the cast was familiar. There was much applause for the young American soprano on this, her second appearance at the Metropolitan. She again disclosed qualities revealed in her performance of *Gilda* the previous week. Youthful freshness and assurance made up for lack of experience. In the episode of the music lesson she sang the Waltz from Gounod's "Romeo and Juliet." The applause was so insistent at the end that it was plain her hearers desired more, and, like Galli-Curci at the Manhattan the previous night, she added "Home Sweet Home." Miss Chase's best singing was accomplished in the Waltz Song.

De Luca as *Figaro*, Malatesta as *Bartolo*, and Mardones as *Basilio* again proved themselves an inimitable trio; and in spirited fashion Charles Hackett donned the garb of *Almaviva* and joined in the merry tale. Each one of the four had his big moments. Mr. Papi, who conducted, showed that he, too, has a palate for the ancient wine.

### Special Matinée of "Bohème"

Lucrezia Bori's fascinating and touching impersonation of *Mimi*—an imper-

sonation distinguished by singing of exceptional grace and beauty as well as by charm of appearance and personality—brought happiness to a capacity *matinée* throng when "La Bohème" was given a special performance Thursday afternoon. Veteran opera-goers have been searching their memories vainly for a *Mimi* so completely satisfying in voice, face, figure, costuming, and stage demeanor. The *Rodolfo* was Giulio Crimi, and Antonio Scotti again was a plastic and magnetic *Marcello*. Martino sang the "Coat Song" with customary effectiveness, and Picco was the other member of the Latin Quarter quartet. Marie Tiffany, one of the most useful and admired of the young American singers who have been heard in minor rôles, sang *Musetta* for the first time, and put to her credit a portrayal of much vivacity, although nervousness led to some vocal inaccuracies and her attractive voice was not heard at its best. Malatesta, Ananian, Audisio and Reschilian took care of small parts. Mr. Papi conducted.

### "Eugene Onegin"

Tchaikovsky's "Eugene Onegin" was repeated on the evening of Feb. 7 with the usual cast, Claudia Muzio as *Tatiana*, Frances Ingram as *Olga*, Martinelli as *Lenski* and de Luca in the name-part. Miss Muzio acted with appealing charm throughout the evening and sang with much brilliancy, especially the "Letter Scene." Mr. de Luca repeated his usual fine work as *Onegin* and Mr. Martinelli also sang well, though inclined to wander from the key. It seems a pity, however, that this artist alters the composer's music in more than one place. Others in the cast were Flora Perini, Kathleen Howard, Adamo Didur, Angelo Bada, Milla Pico, Louis d'Angelo and Adam Lellman. Mr. Bodanzky conducted.

### "Mefistofele" Completes Round

Rounding out the subscription list with its sixth performance, Giulio Gatti-Casazza's spectacular and in many ways magnificent revival of Boito's "Mefistofele" engrossed a huge audience at the Metropolitan Thursday night. Mardones was vocally superb in the title rôle. Gigli, as *Faust*, was on the heights of tonal beauty much of the time. Frances Alda's high tones were particularly beautiful and the singing of Florence Easton in the Greek scene offered much to admire. Minor parts were satisfactorily sung. The chorus has seldom been more effective than in the stirring Prologue. Mr. Moranzoni conducted.

### Bori Charms as "Nedda"

Lucrezia Bori's *Nedda* and Martinelli's *Canio* were the new attractions of

the "Pagliacci" performance on Saturday afternoon at the Metropolitan. A *Nedda* at once lithe, graceful and vocally lovely, is an event, and Miss Bori's interpretation embraced the three virtues. Martinelli, succeeding to a rôle which for so long has been Caruso's own, did his part with sufficient mastery to call forth lusty commendation. Laurenti, a singer who constantly evidences his worth, again was *Silvio*. Amato was *Tonio* and won his usual applause.

"Coq d'Or" followed as the twin offering of the day. The new feature of the performance was Miss Scotney's *Queen*. She sang smoothly and with assurance, if without the desired crystalline quality. As usual, the labors of Marie Sundelius, Didur, Ganz, Rosina Galli, Bonfiglio and the masterful Bolm, resulted in a highly satisfying performance. Messrs. Moranzoni and Bamboshek were the conductors of the afternoon.

### Fourth-Time "Louise"

Friday evening, Feb. 11, brought the fourth performance of Charpentier's "Louise," enacted and sung by the same large cast as at the original performance of the season, with the exception of Leon Rothier, as the *Father*, which rôle he had sung at one *matinée* performance. Miss Farrar in the title part, Mr. Harrold as *Julien*, and Mme. Berat as the *Mother* were all excellent in their portrayals, while Mr. Wolff conducted admirably a score which, through his friendship with its composer, is very dear to him.

## MISS TAYLOR IMPRESSES AT HER RECITAL DEBUT

Soprano Offers Unique Program at Aeolian Hall and Stirs Audience's Admiration

If Louise Darclée Taylor had begun her program with the "Vissi d'Arte," instead of adding it as an encore, at her Aeolian Hall recital on Thursday night of last week, it is probable that something remarkable in the way of an ovation would have followed. As it was, the familiar aria coming at the end of the program brought forth a storm of applause and cries of "bravo" which lasted several minutes. Miss Taylor then gave the "Ritorna Vincitor" from "Aida."

The program that the soprano offered upon this occasion of her debut as a recitalist, contained few that are familiar to the habitual concert-goer. Beginning with an aria by Handel, the first group contained a song by the painter, Leonardo de Vinci, and an old melody of the eighteenth century, arranged by Pauline Viardot. Miss Taylor displayed a knowledge of style, phrasing and legato singing altogether admirable, making these numbers among the most interesting of her varied program.

The second group included compositions by Duparc, Boulanger, Leroux, Fauré and ended with Georges's exuberant "Hymne au Soleil." Italian and Spanish folk-songs and two delightful numbers by Granados followed. Satchowsky's "The Clock," Ferrari's "The Dawn and You," Fiske's "Sleep," Forsyth's "Broken Threads" and "Awake, It Is the Day" by Cecil Burleigh were bracketed.

Miss Taylor sings with much charm, using a naturally beautiful voice, adaptable to both lyric and dramatic modes. There is brilliance in her upper reaches and her medium notes have a rich sonority.

Gustave Ferrari, whose song was one of those most appreciated by the audience, provided excellent accompaniments.

Joseph Bonnet, French organist, will give a recital in Aeolian Hall, March 5, for the benefit of the American Committee for Devastated France, of which Anne Morgan is the active head in America.

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Dear MUSICAL AMERICA:

If when smoking a cigarette, you circulate in the lobby of either of the opera houses after an act, and your ears are fairly sharp, you can get a pretty good idea, when there is a new production or a debutante singer, what the attitude of the press will be next morning.

To correctly diagnose the attitude of the audience is another job and takes considerable experience. You must be able to differentiate between applause started and maintained by the claque and applause that is spontaneous and maintained by the audience itself.

Now on the first night of Conductor Marinuzzi's "Jacquerie," I happened to be moving about in the lobby after the first act and I heard one critic, who, however, is so saturated with German music, and especially the music of Wagner, that it gives him abdominal pains to have to listen to anything by a Frenchman or Italian, I heard this particular critic say, "It's rotten."

I had come to no such conclusion, nor do I think it fair for a critic to make a decision after a first act and at a first hearing of a new work.

It is true the first act of the new opera seemed to drag a little at the start but woke up towards the end, which was quite impressive. The second act went a great deal better, certainly so far as the audience was concerned. Hearty applause came from all parts of the house and was strong enough to drown a strong and insistent claque. It showed that the opera had won distinct favor, which was emphasized when Marinuzzi was called before the curtain again and again. The third act went well and ended in a fine climax, but suffered because it was played in semi-obscurity. I have always held that any performance, operatic or theatrical, suffers when it is given on a darkened stage. Gatti, you know, once said, when his electricians and others who had charge of the lighting told him that the action took place during the night, "Let it be night, but we must have moonlight."

Now let me follow out Gatti's insistence that the first thing a writer for the press should do about a new work should be to record its reception by the public, because, after all is said and done, composers, managers and artists do not work for the critics however much they may like to have their good will and approval. This feature was barely alluded to in all the criticisms of the morning and evening papers. As a matter of fact, the work was very well received. There were unmistakable signs of enthusiasm, which I thought wholly deserved.

The orchestration sounded at times a little thin as if Marinuzzi had erred on the side of over-refinement. Had the work been produced at the Metropolitan, where it would have had somewhat better treatment, it would have scored a hit. It would have received at the Metropolitan better setting, particularly in the third act, in which an effort was made to produce a conflagration, when the castle of the nobleman is burned by the indignant peasants.

Edward Johnson, who had the tenor rôle, astonished even his friends. He sang with fine spirit, splendid diction. His action was at all times timely and dramatic. Yvonne Gall, who had the

leading soprano rôle, also deserves generous recognition. Galeffi gave a very masterful and impressive performance of the old father of the bride and leader of the revolution. The other rôles were acceptably filled.

The plot of the opera involves the rising of the peasants who had been oppressed by their lords and so deals with the celebrated revolt known as the "Jacquerie," which took place in the fourteenth century in France and which brought about frightful excesses but was finally suppressed, when the leader of the peasants was put to death by torture.

The motive of the tragedy is what is known as the *jus primae noctis* or right of the nobleman and lord of the manor to possess the bride of any of his tenants on her nuptial night before handing her over to her husband. All the critics endeavored in their advance notices and also in their reviews to handle this matter with kid gloves as though they were afraid of it and yet this infamous right was not only one of the causes of the "Jacquerie" uprising but one of the causes which led to the bloody French revolution. And if you think that this practice was confined to a past age, let me tell you that it prevailed in Russia, especially in the interior, right up to our own present time and was one of the causes of the uprising of the Bolsheviks.

In the lobby after the second act, I bet a friend a box of cigarettes that the story would be used as occasion for a moral outburst on the part of one of the critics. My friend said, "Henderson?" "No," said I, "Mr. Henderson will be fair. Krehbiel is the man."

And lo, and behold, the greater part of his article in next morning's Tribune was a violent outburst in which the opera itself and the performance got but a few lines.

To me the pose of the dear dean of critics, as he likes to be called, as the conservator of the morals of New York is a scream.

The situation makes it timely to say a few words with regard to what is moral or immoral in the way of musical and dramatic representation. And here I would lay it down as a cardinal proposition that the immoral consists not so much in the subject as in the manner of treatment. There is no immorality in the display of the female form if such is given because it belongs to the dramatic situation, which situation does not make vice attractive, as for instance you have it in "Monna Vanna," but there is distinct immorality in the presentation of a number of beautiful, half nude women around a bald-headed, senile, low comedian. There the appeal is clearly not to art but to sex.

Now let us take the story of "Jacquerie," as the librettist made it, to which Mr. Marinuzzi, a very talented musician, wrote the music.

Starting with a low note, it rises to a great climax of tragedy. There is no attempt at salaciousness. The right of the lord of the manor to the bride is suggested but not depicted in all its horror and hideousness. The poor victim dies of shame and grief. Her outraged husband prevails upon the peasants to rise in revolt and burn the stronghold of their lord, and as the opera ends, you hear their chant of victory prophetic of freedom, of better, saner and cleaner times to come.

In such a situation why should Mr. Krehbiel, or any other critic, be suddenly seized with a spasm of indignation and explode in a column of vituperation, when he patiently sits through "Rigoletto," "Thais," not to mention "Faust," "Carmen" and a few others, in which sex matters are exploited. If there is an opera where the abuse of womanhood leads to tragedy and death, as well as remorseless punishment, it is Marinuzzi's "Jacquerie."

In the foyer, after the second act, I heard considerable comment that neither Mary Garden, the manager, nor Polacco, the newly arrived conductor, were present at the performance. Said one, "I presume that relations between Miss Garden and Marinuzzi are strained." Said another, "The least Polacco could have done would have been to come and give a helping hand to his compatriot and associate conductor."

Let me tell you that at the time of the performance, Signor Polacco was closeted with Miss Garden at her hotel fixing up the terms of his contract and going over many important matters with regard to the rest of the season at the Manhattan. This, I believe, will account for their absence at the premiere.

I have every confidence not only in

Miss Garden's ability to save her skin among the happy family of wild operatic animals, into which fate has thrust her, but I am also convinced that she will show the necessary courage and also the fairness which I believe to be among her dominating virtues. Womanlike, if she is irritated, and there is much, I understand, to irritate her at this moment, she will probably resent what she would consider injustice but let a fair appeal be made to her and it would meet a prompt and honorable response.

So I dismiss the story that everything is being done to force Marinuzzi to throw up his contract, which I believe has another season to run beside the present one. I also dismiss as probably exaggerated the report that Rosa Raisa, the leading soprano of the Chicago Company may quit because she is dissatisfied, as one paper intimated, with her pay envelope. If there is any dissatisfaction on the part of this most brilliant and distinctive artist, it will probably be because her husband, Rimini, does not get the opportunity to which she considers he is entitled.

And I also dismiss the report of unfair treatment to various members of the company. That Galli-Curci has gone over to the Metropolitan I knew long ago. In fact, I alluded to its probability, though denied at the time. Her action has got nothing to do with Mary Garden. As you no doubt know, Galli-Curci will sing with the Chicago Opera Company a number of performances, though when that organization comes to New York for its season here, which will be about this time next year, she will have a number of guest performances at the Metropolitan. Her place in the Chicago organization is to be taken by Frieda Hempel, who left the Metropolitan some time ago, but who is still in the prime of her artistic career.

By the bye, I notice that the German government has received several hundred thousand marks from Frieda Hempel. What do you suppose the money is for? It is to purchase food and clothing for the poor starving children of Germany, of which there are many thousands. Special provision has been made for the children of destitute singers.

This is, I believe, a second contribution for the children made by this charitable lady, who has not only married an American, but is an American citizen herself.

You may recall that some time ago, the papers here reprinted a story which appeared in Paris to the effect that Mme. Hempel had unfavorably criticized American women, particularly their dress, manner and habits. She never did anything of the kind. I have reason to believe that the story was made out of whole cloth by one of those unscrupulous French journalists who prey on the profession and who use this means of representing the action of those who refuse to pay the expected tribute.

They say that Galli-Curci's engagement to sing at the Metropolitan Opera House next season, after Gatti had turned her down some years ago, was a great triumph, as well as a great vindication, especially as her fee almost rivals that given Caruso.

It has come to my knowledge that people have regretted that Gatti did not originally engage Galli-Curci and profit by her success and thus he has been exposed to some criticism. Let us be fair to Gatti. At the time that Gatti could have engaged her and before she went to Chicago, Mr. Gatti had several fine coloratura singers, Hempel, Barrientos and others, and furthermore, let us be frank in the matter, Mme. Galli-Curci had not made the splendid success which she has made since. So why should he engage her?

So far as the Chicago Company was concerned, it was only through the insistence of William Thorner, that the late Cleofonte Campanini was induced, more to keep peace in his family, to give Mme. Galli-Curci a couple of performances. Then, as we know, she won a great triumph, which has gone on increasing ever since till to-day she is recognized as one of the most successful, attractive and also one of the greatest box office values in the operatic world. She is a very charming woman personally and likely to maintain her hold on the public.

For years I have been hearing from my Italian friends enthusiastic stories anent the great Rosina Storchio, for whom, years ago, Toscanini was said to have had a tender feeling. I was told by my Italian friends not only that she had created the rôle of "Madama Butterfly" when it was first produced at the

## As Seen by Viafora



It May Be Suspected that Nina Morgana Has a Little Bird Somewhere Around, Since Her Voice Never Takes Flight in a Cadenza but Some One Remarks that She Sings Like a Bird. This Charming Young Italian-American Protégé of Caruso Has Been Heard in Concert All Over the United States and Is Now a Member of the Metropolitan Opera Company. She Made Her Debut in Broadway Opera in "Rigoletto," Early This Season

Scala in Milan and by the bye virtually hissed off the stage, though later when the work was revised it gained a great success, but that she had also scored wonderful successes as *Violetta* in "La Traviata," as *Norina* in "Don Pasquale," and other rôles of the old time Italian repertoire. And every now and then, whenever discussion would come up with regard to singers, someone would say: "Ah, you should have heard Storchio." So, naturally, I and others were much interested in the début of this renowned artist, which she has just made at the Manhattan, though I always wondered whether she could make good seeing that she would no longer be in her prime when she came to us.

And thus it happened. She showed that she is a consummate artist of vast experience, of great charm, one of those artists whose real greatness lies in their infinite capacity for detail. She is not one of those who paints in broad lurid colors. Rather is she to the operatic stage what Meissonier, the great painter, was to art.

The voice to-day, let us be frank, is no longer what it certainly must have been. But voice is not all, certainly not all, to my mind. She gives us in her *Cio-Cio-San* in "Butterfly," the rôle in which she made her début here, an Italian idea of the little Japanese maid, which strongly contrasts the image in the public mind which a number of our own artists, notably Geraldine Farrar, have imbedded so thoroughly that it is impossible to efface it.

This reminds me of the difficulty even the greatest artists have when they attempt a rôle, a standard for which has been created by other artists of distinction. Tradition, too, has much to say in the matter. Perhaps that is the reason why when Georges Baklanoff appeared as *Mephisto* in the performance of "Faust" with Mary Garden he did not make as great a success as he would have done had he adhered to tradition. This tradition calls for an extravagant costume for *Mephisto* and also for certain dramatic action. We can all remember that in the olden days, whether it was with our dear friend Edvard de Reszke or others, when the soldiers reversed their swords in the form of the cross and threatened *Mephisto*, he would squirm and crawl all over the stage. As if the power of evil, which had defied the Divine, would crawl before a lot of ordinary soldiers. So while Baklanoff was justified in his action, he butted up against tradition and that is why he was not properly appreciated.

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

Finck, in his review of the performance of "Madama Butterfly," in commenting upon the incongruity of *Cio-Cio-San's* blindfolded son waving an American flag while she commits suicide, stated that we have no cause for special pride in the situation—no more than we all have when we sing the English drinking song which as "The Star Spangled Banner," has paradoxically become the national anthem of a nation of prohibitionists.

Generally, in the ever-lasting clashes between the interests of capital and the increasing demands of labor, one thing never seems to be thought of, namely, that after all the job itself will only stand so much. One is painfully reminded of this by the recent decision to amalgamate the New National Symphony with the Philharmonic and which decision was largely brought about by the impossible demands made by the members of the Musical Protective Union, with which organization, let me say right now, I am, on general principles, heartily in sympathy.

And my reason for this sympathy is that I can go back to the old days, half a century ago, when the position of the musician even in a symphony orchestra was precarious. At that time the musicians had no organization. They were the victims of oppression and poor pay. In fact, most of them existed on the generosity of saloonkeepers, who distributed free lunches with five-cent beer. The musicians of the orchestras have greatly benefited since they organized and while, as happens oftentimes, the organization has defied public opinion and indeed gone the limit in its demands, yet on the whole, the musical world and our musical life have been benefited just as much as the musicians themselves.

Recently, however, owing to the general raising of salaries, they have made demands not only in the way of salaries but for conditions that have virtually made it impossible to successfully start any orchestral organization in New York City. And they have done this, urged on by the radicals in the organization. It is to be regretted that the action of these radicals has gone to the length of hostility to Mr. Finkelstein, president of the local musical union, and also in a measure to the veteran, experienced and wise president of the National Association of Musicians, Joseph N. Weber. These two men, and Mr. Weber especially, have shown so much wisdom and good judgment in exercising their functions that they have carried the musicians to a higher degree of prosperity than they have ever enjoyed before.

It is sad to reflect that their advice in the present situation was not taken. The result is that through the amalgamation of the two symphony orchestras at least 100 musicians will be thrown out of a good, highly artistic job and now must seek lower positions for less money.

But more than that, rumor has already appeared to the effect that there is a possibility of all symphony orchestras in the country breaking away from the unions and there is also what appears to be well founded reason for believing that at any rate several of the organizations will come together not only in the West but here in the East. Indeed, the report is current that there is a possibility that the Boston and Philharmonic Orchestras may combine, dividing the season between Boston and New

York. This illustrates, as I said, the force of the statement that the job itself will stand just so much and no more.

A quiet, unassuming, but very capable and thorough musician in the person of Pietro Yon, well known locally as organist and choirmaster, has just come into his own as a composer, which is much to my satisfaction, for I have known Mr. Yon for years as a man who was playing a large and leading rôle in the musical life of this city. And Yon has come into his own by means of a composition for organ and orchestra, which is intended as a companion piece to his Sonata Chromatica for organ.

The concerto was given by the New York Symphony at Aeolian Hall the other day. The press was unanimous in its praise, some of the credit for which must go to Damrosch, who accompanied with great ability and sympathy.

Yon is but one of the large number of competent, conscientious musicians, many of foreign birth, some Americans, who are living in New York to-day, and of whom the world at large hears very little. They are really the working men in our musical life, who are creating not only cultural atmosphere, but are laying the foundation for a future development and progress in music which should bring this country proper recognition before long.

Most people no doubt think that when a talented violinist or singer has won success his way to fame and fortune is open, as a good many people think that a manager who has a contract with such an artist has nothing to do but "cash in." The fact of the matter is that that is when the real trouble for both of them begins, as has been recently shown in the case of Vasa Prihoda, the young Czecho-Slovak violinist, who recently made a sensational as well as a popular success in New York, which he has duplicated whenever he has appeared.

He rose from playing for his meals in a Milan restaurant till he came under the capable management of Fortune Gallo of the San Carlo Company.

It seems that when Prihoda's talent was discovered, the proprietor of the restaurant, also a gambling house owner, and his brother, together with an automobile merchant and a physician, got together, and under the authority of Prihoda's father, because the lad was not of age, got him to sign contracts. Since that time Prihoda has made money for

the quartet in South America, during which period the restaurant keeper and gambling house owner died. On this, the physician thought that he would get ahead of the two remaining partners, and by means of certain legal proceedings, had the partnership dissolved. After this, he got in touch with the father of Prihoda, got him to sign away the managership of the son for many years.

Meanwhile, Fortune Gallo, through his representative in Milan, had signed with the other two remaining partners of the original quartet of managers. The result of it all is that there is a beautiful tangle and mixup, which will, of course, in no way militate against the continued success of the young artist nor prevent him from carrying out his concert engagements. But there is trouble ahead for Gallo and none of his making either.

The solution of the matter probably will be that the boy, who comes of age next August, will repudiate the old contracts signed by his father and then be in a position to continue with Fortune Gallo.

The mixup illustrates what I have said, that the road to success is arduous and is beset with all kinds of legal as well as artistic entanglements, which often make

the poor artist wish he was dead instead of about to go out on the platform.

How few know the stress and strain under which many an artist gives a performance, by which he is to be judged by the audience as well as the critics, and yet his head may be in a whirl, his heart be broken.

When Caruso sings, the daily papers give him from three to four or five lines, sometimes not as many. But when his cook, whom he had discharged for not having cooked his spaghetti according to his liking, sues him and his wife for wages on the ground that he was a master in the art of cooking spaghetti, even though he could not please the great tenor, the daily papers give the matter during its legal procedure three to five columns, which would suggest that the editors of the daily papers consider that their readers are far more interested in what Caruso eats than they are with what he sings, says your

*Mephisto*

## ADMIRABLE RECITAL BY MABEL GARRISON

## Metropolitan Soprano Makes Profound Impression in Exacting Program

Mabel Garrison, soprano of the Metropolitan, gave her annual song recital at Carnegie Hall on the afternoon of Feb. 12, before a large audience. Her program covered practically the entire field of song literature from primitive Italian to contemporary American composers. With the first group, Veracini's Pastoral, Bach's "Sighing, Weeping," and "O Zittre Nicht!" from "The Magic Flute," Miss Garrison worked well into her program. In the Bach number, the oboe obbligato, supplied by F. de Angelis, somewhat overbalanced the voice. The Mozart was a divine piece of singing, especially the adagio. There is perhaps no contemporary singer with a legato like that of Mabel Garrison. What a *Zerlina* she would sing! The second group, in German, by Schubert, Brahms

and Mahler, was above praise, vocally and otherwise. Again the lovely legato was in evidence and a newly acquired volume in the lower register added much to the singer's work. Her differentiation between the solemn "Nacht und Traume" and "Das Madchen Spricht" could not have been improved upon.

The third group in French, one in Italian and one without words, was also charming. Debussy's "Fantoche" having to be repeated. Werner Josten's "Guarda Che Bianca Luna" was given with real atmosphere. Saint-Saëns's "Chant du Rossignol" without words was a superb piece of lyric and coloratura vocalism. The final group by Jacques Wolfe, Charles H. Bochau, Rudolf Ganz and Hageman was interesting. Mr. Hageman was at the piano for his own number which was repeated. The artist was also brought back for numerous extras. Miss Garrison is rapidly becoming one of the very finest singers of this generation in this type of music. Her accompaniments were admirably played by George Siemmonn, her husband.

"IT IS SINCERELY TO BE HOPED that she will return on one of our many concert courses. She is as CHARMING as she is COMPEtent."—Harvey B. Gaul (Pittsburgh) in *Musical America*.

## MARION ROUS

IN

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A thorough examination of the letters which Mr. Carl D. Kinsey wrote me since the beginning of our negotiations fifteen months ago and a certain evidence which I have been able to secure, have satisfied my lawyers that my contracts with him are null and void. Whether this is the case or not is for the courts to decide. Meanwhile I again caution the public that in spite of statements to the contrary already printed and which will probably be printed again in the future I POSITIVELY WILL NOT TEACH AT THE CHICAGO MUSICAL COLLEGE NEXT SUMMER.

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## "Listening-In" at a Hutcheson Artist Class

Informal Evening at Pianist's Residence Shows His Method of Aiding Pupils—A Talk on Temperament and its Control—Notes to the Pianist What Lines Are to the Actor—Importance of Technique in Delivering the Message

WHAT matters the country, the language, the custom, when it comes to art; the great, creative, forceful, vital constructive art such as the old masters taught? Superficial as many things are, in these days of rustle and bustle, we occasionally come upon something fine, something worth while, something that restores our faith in the desire for perfection—Art for Art's sake.

You might find something of the sort if you were invited to attend an Ernest Hutcheson "class." No need for Paris attics, for dim-colored lights, for idiosyncracies in costume, headdress or the lack of it, no need for false atmosphere in this Friday evening class which meets in Mr. Hutcheson's extremely modern apartment on upper Riverside Drive. A charmingly simple host and hostess, Mr. and Mrs. Hutcheson, who receive the pupils, or regular attendants, and an occasional privileged guest such as the writer, and direct the little coterie to the thirty or more chairs arranged around the two pianos in the front room. Simplicity and sincerity with a charming aura of friendly intercourse that bespeaks well-wishing toward their fellows is the silent though forceful code of these Hutcheson assemblies. No one is thought of either by their master or their comrades as great, greater or greatest. No comparisons are drawn. One or another has simply progressed a little faster or a little further along the line of endeavor toward the ever movable imaginary top rung of the ladder of musical perfection.

After a few informal introductions and an occasional "What are you going to play to-night?" or "aren't you going to play to-night?" a natural silence of expectancy falls on the little group as Mr. Hutcheson greets his friends—and makes a few announcements. "So-and-So will play something by Rachmaninoff or Chopin or Debussy or Borodine," "and So-and-So will play several groups, for he or she is giving a recital on the morrow or appearing with one of the big orchestras." There is no formality.

### Young Talent in Action

Someone turns out the big, glaring light and Eva, aged ten, is asked to "play for us in your very best manner," the Mozart Fantasia in C Minor. She plays it very well and resigns her place only after the master has both commended and criticized her technique and coloring and made suggestions as to interpretation—a benefit to both player and listener. And then comes little Jerome, who has played at Aeolian Hall despite the fact that he has just passed his eighth birthday. He plays the Scarlatti-Tausig Pastorale and the Chopin Nocturne in G Minor with exceptional understanding and remarkable lightness

and fleetness of touch. His improvement is commented on as he leaves the piano to a confrere of twice his age, an earnest looking youth of nearly seventeen. Mr. Hutcheson turns to a group in the far corner and seeing Abraham, asks him if he would like to play. "Yes" came the one-word answer.

What is this exquisite coloring, first a painting vital and vivid, and then a wash-like drawing of pale hues? Yes, Borodine is like that and Abraham plays him as he should be played. Can he do as well with Rachmaninoff? Of course, for Mr. Hutcheson teaches music, not composers, appreciation and understanding, not notes on the printed page. The difficult task of playing Chopin's Etude in A Minor was the penalty of an encore, and it was played exceptionally well. Maturity of temperament as well as years is the only thing that brings perfection to this intricate, almost violent etude, and the master speaks eloquently and symbolically on the requirements most necessary for a satisfactory performance of it.

### Technique and Temperament

"It requires not temperament but the lack of it," said Mr. Hutcheson, "or to be more explicit, the control of it. Everyone must have temperament and intensity but his expression of it must be introspective and inhibitory. Young artists are constantly told that they should give out what they feel, and that is true to a certain extent, providing you do not do both simultaneously. A pianist, like an actor, must read his notes, his lines, and absorb their meaning and message. He must study his work, assimilate it, and eventually convey to his hearers what he has absorbed and interpreted. But, and here comes the big But, he must convey his message not by means of his emotions or his temperament alone, but by means of a perfected technique. Do you grasp what I mean? Possibly a little story about the famous actress, Modjeska, will serve to illustrate. I am told that in one of the greatest scenes she ever portrayed—the writing of a letter in which she depicted the greatest sorrow—she never failed to convey a message of such heartrending anguish that her audience was convulsed with sobs. All the while she was sitting at her desk actually drawing caricatures with the very pen that was apparently registering the torment of a broken heart. That was acting, and that is what you must do when you are playing a great emotional work. Did she lack the understanding of the work in hand? No, but she lived her emotional stress, or I should say distress, while she was preparing herself in the technique, the medium through which it must be expressed to others. Can you imagine what would have happened if she had permitted herself to be affected with tears and convulsive sobs? Her own emotional and physical strain would



Ernest Hutcheson, the Pianist, Who Is Directing Talented Pupils Along the Way to Artistic Achievement

have been so great that it would have been an impossibility to convey it, either in words or motion. So must you do likewise. Perfect your medium, digest the component parts of your work, study the spiritual or material meaning and then through the complete understanding and control, present the finished product. That is how great artists are made."

A tall, dark girl follows the youth who succeeded in getting his teacher to talk. She is Frances who made her debut with the New York Philharmonic in March last year. Frances is playing at a concert to-morrow night and she has come to the class for criticism, or possibly approval, and so we hear her in two groups which include two Chopin etudes, the Nocturne in F Sharp, MacDowell's Prelude in E Minor, Rachmaninoff's familiar Prelude in G Minor and Liszt's Etude de Concert in F Minor. It is excellent playing, the enjoyment of which is heightened by incisive suggestions by Mr. Hutcheson on the second piano. He does not wish to disturb the equanimity of the player so he slides into the nearby piano chair and merely plays along—a few measures here and there, wherever a sudden crescendo or a gradual ritenuto would be more effective. Highlights and contrasts, and with what simplicity, understanding and coloring these suggestions are made! Lucky the pupil with such a master!

A fine looking young girl about fifteen years of age follows, and someone whispers something about her success and development. "In five years from now we expect her to be among the pianists to be reckoned with. She has an excellent talent and above all, she is a willing and susceptible pupil. When you can guide a talent in the right direction, the day is won," says the hostess. She plays exceptionally well the Chopin Ballade in F Minor, and Mr. Hutcheson is appreciative. "Very good, Hortense! Soon you will be able to do almost what you like with that, don't you think so?"

### The Ideal That Counts

And then the informal recital is over. There follows an interesting half hour of reminiscences while the young people compare notes about the material they were working on, about their coming recitals or debuts. It is splendid to be swept off with the enthusiasm and ardor that springs from love of work and the desire for great achievement. The guiding hand of Mr. Hutcheson can be observed not only in the musical development but in the mental attitude of his pupils. Each and every individual seems to have as an ideal what Mr. Hutcheson said some time ago about his own work: "I want to play as well as it is possible for any human being to play. I care not who may hear me or what credit I may get from so doing." Is there any wonder that those who follow his example are fine, sincere,

straightforward music-lovers, who must some day count as having contributed toward the development of a great art? Here we find no self exploitation, no desire for immediate achievement, no "what can I get out of this," but "what can I put into this great art, so that I will have contributed something worth while."

### DICIE HOWELL GIVES COMMENDABLE RECITAL

Soprano Shows Distinct Improvement in Voice and Style—Large Audience Shows Approval

In the song recital which Dicie Howell, soprano, gave Monday afternoon, Feb. 7, in Aeolian Hall, was much commendable vocalism, the more gratifying in that it represented a distinct improvement over the singing of the soprano at previous appearances in New York. Her popularity was attested by an audience of considerable size, which recalled her many times with insistent applause.

The improvement in the singer's vocal method was noted in the freedom and quality of her upper tones and in the additional ease and repose with which she spun out her phrases. If not of the highest beauty, the voice had both charm and appeal. That it has been brought to an excellent state of flexibility was disclosed in her first group, which included airs by Handel, Bach, Haydn and Mozart. The Mozart "Alleluja" was particularly well sung.

The second group was an excellent one, including "Alone in the Fields" by Brahms; Schumann's "Silent Tears" and Schubert's "Impatience," all in English. The third consisted of Sjögren's "The Seraglio Garden," Sachnovsky's "The Clock" and three songs in French, Chausson's "Sérénade Italienne," Deems Taylor's arrangement of "L'Abandonnée," a Belgian folk-song, and Bachelet's "Chère Nuit." Old Scottish and Irish airs and songs by McKinney, Grey, Horsman and Woodman completed the program, which was supplemented by extras in response to continued applause. Richard Hageman was a helpful accompanist.

### Klibansky Honors Nellie C. Cornish

In honor of Nellie C. Cornish, director of the Cornish School of Music in Seattle, Wash., Sergei Klibansky, the well-known New York vocal teacher, and Mrs. Klibansky, held a studio reception at 212 West Fifty-ninth Street on Feb. 6. Many prominent musicians and music-lovers availed themselves of this opportunity to meet the woman whose personality and ability have brought her school to a position of first importance among institutions of its sort on the Pacific Coast. An informal program was given by several of Mr. Klibansky's artist-pupils. Betsy Lane Shepherd, soprano, sang a group of English and French songs, with Herbert Goode accompanying. Ruth Percy, contralto, and Lotta Madden, soprano, gave two groups each, accompanied by Louise Keppel. The numbers were received with enthusiasm and encores were demanded.

### Jane Dohrman in Benefit

A solo in the second act of "Nothing but the Truth" made the appearance of a professional singer necessary in the benefit performance which was given at the Hotel Plaza, New York, on the evening of Feb. 1. Jane Dohrman, soprano, took the part which called for the solo and acquitted herself well.

### Salvi Recital Pleases Salt Lake City

SALT LAKE CITY, UTAH, Feb. 4.—A large audience greeted Alberto Salvi, harpist, at his recital at the Assembly Hall this evening. In masterly style Mr. Salvi played a program of works by Zabel, Grieg, Tedeschi, Chopin, Poenitz, Posse and Aptommas. As encores the Barcarolle from "Tales of Hoffmann" and an arrangement of "Mother Machree" concluded the concert. The artist appeared under the auspices of the Musical Arts Society. M. M. F.

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# MUSICAL AMERICA'S WEEKLY

## Stanford Attacks "Ugly" Modern Music and Coates Plays Purcell

LONDON, Jan. 20.—Sir Charles Villiers Stanford, lecturing the evening before last at a meeting of the Musical Association, at Wardour Street, on "Some Recent Tendencies in Composition," said various unkind things about "ugly" modern music. According to Sir Charles, we are no longer living in an age of beauty or simplicity, musically, but in one of extravagance. He scored the consecutive fifth. "Of all things in music, the fifths are the most difficult to handle with discretion, and too many write them indiscriminately, perhaps for the only reason that they are told not to. Consecutive fifths are ugly and will always be ugly." And he deplored the fact "that all sorts of devices are resorted to in order to avoid the common chord." His sad conclusion was that "nowadays melody is an anathema," and that though "disciples of so-called modernity are hero-worshippers of Mozart, they do not imitate his simplicity and clearness," was supported by Sir Frederick Bridge, the president of the association, who said, pathetically, that "modern music had gone beyond him," and that "young modern composers should not think that everything that was odd and queer was the proper thing to write down." No doubt, during the rule of the Hia dynasty in China, some 1100 years B. C., learned ancients of the art of music made similar addresses regarding the young Middle-Kingdom modernists of their day.

As though to show that older music is still held in reverence, however, Albert Coates's London Symphony Orchestra presented the suite for strings which their conductor had arranged from works by Henry Purcell, at Queen's Hall, on the evening of the seventeenth. With one exception, the *finale*, to the overture of "Bonduca," the five numbers were dance tunes, three from "Abdelazer," the fourth from "Distressed Innocence." Fresh, buoyant and rhythmic, the critic of the *Times* justly regrets that they were not heard in the middle, rather than the beginning of a strenuous program. Brahms's Piano Concerto in B Flat, played "with great precision of detail" by Lamond, was followed by compositions of Wagner and his derivatives. Percy Holbrooke's prelude to "Dylan," a really "bold piece of descriptive music in which every effect of extra instruments is used and most of them used well; a good example of the grandiose post-Wagnerian style which modern composers are beginning to outgrow"; the prelude to d'Erlanger's "Tess," summed up as "Wagnerian without the post," the "Siegfried Idyl" and the "Funeral March" from "Götterdämmerung" completed the program. It is to be feared that the consecutive fifth so severely censured by Sir Charles, may have been present in one or another of these numbers which followed Purcell, thus laying them open to the disapproval of the Musical Association.

The revival of Elgar's Violoncello Concerto in E Minor, played by Beatrice Harrison, with the Queen's Hall Orchestra on Jan. 17, "produced more than a year ago, and neglected since, was a matter of more importance than first performances often are." American cellists who know the work will probably agree with foreign brethren who declare that "it does not show off" the instrument, or conspicuously challenge their technical powers. But as the *Times* states: "... the whole work is unmistakably Elgar from the first statement of the motto theme by the 'cello to the broad peroration which draws together the various threads in the finale. There is scarcely a phrase anywhere which one could imagine to be the work of anyone else. And in such an age of re-writing as is the present one, the power of the composer to be unflinchingly himself is too valuable a thing to be lightly passed over. The 'cello concerto is an advance on any of the composer's previous symphonic works in its freedom from the tendency to labor the material with more or less vain repetition. If slight, it is frankly so; a whimsical

fancy unifies its changing moods, and delicate touches of orchestration relieve the harmonic sentiment, and prevent it from cloying." Miss Harrison seemed to understand its character very well, and kept the *cantilena* easily in the foreground. The work was received in such wise as to justify hope of its taking its deserved place in the repertory.



Photo by Keystone View Co.  
A Norwegian Bridal Party, Such as Grieg Describes in Various Piano Compositions

## "The Stranger," New Hugo Kaun Opera, Wins Danzig Audience

DANZIG, Jan. 7.—A new opera, "Der Fremde" ("The Stranger"), by the German composer Hugo Kaun—who lived in Milwaukee as a conductor and teacher from 1887 to 1902—has been given a first performance in the Municipal Theater of Danzig, and achieved a decided success. R. Koenenkampf writes: "The orphaned German city of Danzig gave Kaun's work a double greeting of heartiness, since its music was the outcome of true German idealism, and it was free from any Latin verism à la d'Albert. In this new fan-

tastic opera, we have a score full of life and movement; genial invention with regard to the leading of the melody lines and tonal nuance in the orchestration richly contrasted; the occasional incidental choruses were admirably handled, and the leading rôles, those of *Death*, *Hein* and the *Princess*, as well as those of the pair of woodland dwellers so skillfully characterized in the music, were most gratefully written for the singers. Messrs. Bergmann, Horst and Stein, and Mlle. Esche and Herper did them entire justice. The performance was conducted by Selberg."

### Strindberg Scorned Mozart, Loved Beethoven

Some interesting musical details are to be found in the recently discovered collection of letters written by Strindberg to the friend of his youth, Leo Lippmanson. In them he emphasizes his dislike for Mozart, and his love for Beethoven, whom he calls an interpreter of all those whom life has ill-treated, but who grows commonplace when he attempts to give expression to joy. In one letter he says: "The *finale* of the D Minor Sonata affects me like a circular saw driven into my conscience!" Strindberg also advises his friend to read Chateaubriand's "Génie du Christianisme," which he says is entertaining and well written, but warns him against Nietzsche.

New York is the richest city in the world: Paris supports six opera houses the year 'round. Even Italian cities of from 200,000 to 300,000 inhabitants keep as many as four opera houses going, without government or individual support.

### Ballet of Future to Approximate Stravinsky's Small Orchestra

G. Jean-Aubry, in the course of a most interesting article on the "The Swedish Ballet" (which has been playing in London), in the January number of *The Chesterian*, praises its "freshness, freedom and a suppleness of contour that sometimes approaches looseness, but is free from that restraint which is justified only so long as it is not felt. . . . When one considers that this ballet ["Les Vierges Folles"] is so exhilarating and complete in spite of the small cast of only fifteen dancers, one begins to catch glimpses of the realization of a

ballet of the future which might become the equivalent of the small orchestra, which can be treated with such great effect, as Stravinsky, for instance, has shown us in "L'Historie du Soldat." And in praising the personnel of dancers with which the young ballet-master, Jean Borlin, has surrounded himself, Mr. Jean-Aubry also mentions that "he has attached to himself a composer and conductor like Inghelbrecht, who loves and understands music, and the different kinds of music (a thing that is less frequent than one is inclined to suppose), and knows how to prove it, which is still more rare." Leigh Henry, writing in the same issue, is inclined to think that "Jeux," by Debussy, contained the Swedes' best work, "though decorations and costumes lacked the synthetic stylisation of the rhythmic musical figures," thus far removing the music from realism, and quotes Vuillermoz that it transposes tennis technique rather than describes the game.

## The Late Mr. Hunecker as Glimpsed in Pages of London "Athenaeum"

IN the London *Athenaeum* review of James Gibbons Hunecker's "Steeplejack," J. W. N. S., in the course of his discussion of "these two distinctly entertaining volumes" says: "Mr. Hunecker, owing, he tells us, to certain psychic peculiarities, could apply to any art the terms proper to some other. He can see a pianoforte passage as filagree iron-work, an orchestral composition will taste to him like absinthe and blood, a painting will be in the key of C Minor, and he can grow enthusiastic over a lyric banana. This remarkable faculty is responsible for much that is arresting in Mr. Hunecker's writings. The conclusion of his book, where he says there is nothing much left for him to do except await death and play Chopin in the meantime, is rather deliberately gentle and modest, but we feel that it is inspired, nevertheless, by a genuine emotion." (Mr. Hunecker's melancholy conclusion, alas, was but too sadly justified by his death last week!)

Gabriele d'Annunzio, according to recent reports, is to marry his friend and favorite pianist, Luisella Baccara. Concocting in Fiume during his command there, she became his secretary, friend and Egeria. She was accorded the honors due a princess in the government palace, was addressed as "Your Highness," and sentinels stood guard at her apartments.

## Louis Ganne's "Pompeii" Ballet Charms Audience at the Roulette Paradise

MONTE CARLO, Jan. 12.—Louis Ganne's new ballet, "Pompeii," produced here last night, the composer conducting, was warmly applauded by a crowded house. Musically, it has all the elements which have made Ganne popular, and aside from the attractive tunes, there was graceful dancing and a magnificent *mise-en-scène*. Pompeii in its prime, "medallioned, so to speak, with Naples as it is, while a cinema scintillates in opposition to an eruption of Vesuvius," affords a piquant jumble of the antique and ultra-modern. The grey shadows of war, want and distress which overhang the greater part of Europe, it is evident, do not disturb the dwellers in the sunshine of the Riviera. The première of "Pompeii" was preceded by a revival of the beautiful ballet from Ambroise Thomas's "Hamlet," in which Mlle. Mazzucchilli scored a great success.

The government-subsidized Paris "Théâtre Populaire du Trocadero" gives opera at less than cost price, though the best artists of the Opéra and the Opéra-Comique sing there. Forty-two cents, American money, entitles the ticket holder to a box seat!

From the city of Constantine, Algeria, comes word that "the beggars attend the Municipal Theater, which has provoked a scandal in town, though the opinion has been expressed that there is interest in following out the mental processes of a poor devil who deprives himself of food in order to attend the drama or opera."

A recent discussion in an Italian periodical anent the old question: Which is preferable, the organ or the orchestra, recalls Berlioz's clever saying, "The organ is the Pope, the orchestra the Emperor," as well as d'Indy's answer, "It is best not to renew the contest for supremacy—in music!" The suggestion is made that since the organ is the voice of the sacred in music, as the orchestra is that of the profane, the question of preference be dropped, the spiritual and the temporal never having been able to agree on the point.

Mascagni is to set to music an opera libretto recently written by the poet Egio Felici.



# SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



## Paris Hears Ukrainian Choir, Beethoven Tenth, Satie Concert

PARIS, Jan. 22.—The Ukrainian National Choir, is making a great success in Paris. In the first of its series of six concerts, given this week at the Théâtre des Champs-Élysées. The unity and power of its singing, its instant response to every gesture of its conductor, Professor Koschitz, made the public look on it as a vocal orchestra rather than a choir. It is smaller numerically this year, comprising sixteen female and thirty male voices. The character of the compositions sung varies considerably, from tenderly sad folk-songs of the Ukraine to the joyous Cossack ballads that sing adventure and arms. An admirable effect is obtained in some numbers by a baritone solo voice, the choir accompanying it with humming, mouth closed. This effect is, of course, not new, and has been used very skilfully in various American choral versions of Negro "spirituals," and other compositions which lend themselves to its employ.

The Société Nationale de Musique, one of the oldest musical societies in France, founded immediately after the end of the Franco-Prussian war, by Saint-Saëns, and Romain Bussine, gave its 436th concert this week. Prosperous for a time, and instrumental in bringing the works of Debussy, d'Indy and Dukas before the public, it has passed through a phase of material difficulties. It could not afford to employ orchestras or choirs, and eventually was able to devote only about twenty per cent of its receipts to artistic ends. These difficulties seemingly surmounted, it is hoped that this recent opening concert will celebrate a new lease of life for the society. The concert was devoted to new works, *inédits*, including a Trio, for piano, violin and cello, by Max d'Olonne, played by Gaston Poulet, Louis Puyssen and the composer; "Une Flûte dans les Vergers," by Pierre de Bréville; a piano suite by Jean Cros; and a "Lied" for cello by Marcel Labey. M. and Mme. de Lausnay played some charming dances for two pianos by Louis Vuillemin.

What had rather too hastily been called Beethoven's "Tenth" Symphony, the score discovered in 1909, in the archives of the *Collegium musicum* of Jena, was presented during the past week by the Orchestra de Paris, conducted by Georges de Lausnay. In C Major, like the first, "this false tenth," says Antoine Banès, "has noble and generous qualities, though the ties of relationship unite it somewhat too closely—in the Minuetto maestoso and the finale—to Mozart and Haydn. The Allegro vivace and the Adagio have a more personal character. One senses the timid hand of the apprentice soon to become the master. Hearing this work which, despite its weakness, is a captivating one, I was struck by a curious similarity of themes. The initial theme of Beethoven's Adagio reproduces quite textually the famous phrase used by Gounod's Capulet senior to inform his daughter that 'the altar is prepared' and 'Paris has his promise.' Of course, Beethoven's symphony not having been discovered in Jena until 1909, it would be unjust to accuse the composer of 'Romeo et Juliette' of having plagiarized, as long ago as 1867, from his celebrated Bonn colleague."

From Beethoven to Erik Satie seems a far cry, nevertheless, the last-mentioned composer had a "Festival" concert recently, at which a number of his compositions were presented on the piano and vocally, for the delectation of an audience of admirers. Darius Milhaud mentions among the pieces heard: "Morceaux en forme de poire" (Pieces in the Shape of Pears), so charmingly sensitive . . . his recent 'Sonata bureaucratique,' 'Arant-dernières pensées,' and 'Deuxième Nocturne' (written between 1915 and 1920), devoid of useless ornament, without harmonic subtleties, with a melody that is always clear and vital . . . the three songs written in 1916, sung by Mme. Bathori, 'Daphne,' 'la Statue de bronze' and 'le Chapelier'; and also four new melodies

which have just been composed, the 'Elégie' which appeared in the 'Tombeau de Dussy,' a 'Danseuse' on a Cortéau poem, an eighteenth century drinking song, and one to a poem by Radiguet. These last melodies had nothing in common, technically, with those heard before them, being far more compact in structure. Then 'Parade,' and after it, 'Socrate' was played. The last-named is a symphonic drama in three parts, whose expressive content flows out of its music, and whose melodic line is so admirably traced, that its curve may be followed from beginning to end without an interruption. The concert ended with the piano 'Nocturnes,' shorn of the redundant, and romantic in so sober and restrained a fashion."

The recent symphonic concerts have not been devoid of novelties. At the Concerts-Colonne (Jan. 15) Pierre Langlois' "Les Moulins de Don Quichotte," a symphonic poem, moves René Brancourt to describe it as " . . . a sort of mosaic presenting characteristic themes, some of which are representative in a singular manner; thus, the horns designate 'the hero's sharp and clean-cut profile.' A striking resemblance! However, the ensemble is skilful, there is plenty of movement, and the orchestration is a veritable *entente* of sonorities, constituting what might be called: a most agreeable *spectacle* for the ears!" Silvio Lazzari's new "Tableaux maritimes," given at the Concerts-Pasdeloup, does not, according to Pierre de Lapommeraye, "completely realize expectations, and 'Sunset in the Ocean,' 'The Waves,' and 'A Ship Fleeing Before the Tempest,' did not rouse the emotion which one hoped to feel." At the Concerts-La-



Group from the Processional of Nuns in the Vienna Production of Korngold's Opera, "The Dead City"

moireux, a first performance of "Les Lointains," a fine lyric poem for orchestra, three solo voices and a vocal quartet, by Jean Poueigh, as distinguished as a critic as he is as a composer, was heard last week.

As to the Orient in the orchestra, Malipiero's "Orient imaginaire," a group of three short descriptive numbers, was given for the first time in Paris as long ago as Dec. 22 last, at the Concerts-Golschmann. The work is original, very musical, and the piano is interestingly used in the two first numbers. Yet, as Albert Gerthelin says, "The pictorial tendencies of such works

cause them to elude analysis." The Orient as it really is, musically, on the other hand, was exploited in the Jan. 15 concert of L'Oeuvre Inédite. A blind organist, François Bouriello, had culled a number of Tunisian and Algerian songs in Algeria where he had been born, and presented them in transcription for his instrument. "A. S." prefers "the Algerian songs, because of their racier ethnic flavor." In a setting of the "A Song of Songs" for voice, organ, harp, oboe and piano, M. Bouriello "in his mingling of these timbres added to the pastoral and oriental spirit of the piece a quality of ethereal gladness."

## Items of Musical Interest From a Round Dozen of Teuton Cities

BERLIN, Jan. 14.—Richard Strauss has been conducting the rehearsals for the German première of his "Legend of Joseph," which was presented for the first time on any stage by the Diaghileff "Ballet Russe," at the Opéra in Paris, on May 14, 1914. The Berlin performance is to take place in February, the ballet-master Kroller playing the part of Joseph, and Tilla Durieux that of Potiphar's Wife.

In a recent lecture on Busoni, given by Professor Bie, the latter declared: "Busoni began as a pianist and composer of traditional classic tendencies, but soon, out of his novel piano touch and his profound assimilation of the Lisztian thought, he developed a secessionist style of music. This secessionism of his, however, is not to be confused with the genial musical impressionism of Debussy, who endeavors to draw the color-scale of the exterior world over the aural retina. Busoni is no eclectic, imitating the chromatic laws discovered by others. He tries, and with success, to lend new youth to old masters such as Bach, in transcribing the music written for the instruments of their day for the contemporary piano: not in a primitive way, note for note, but out of his inner

consciousness, out of the actual sound of the original instrument. Hence Busoni has moved from his secessionist period over into one of an archaism which does greater justice to the past than the novelties of many of his colleagues. Busoni regards opera as a magic mirror, an unreal world which has not lost the ability to parody itself. He is now working on a 'Faust,' which will be akin neither to that of Goethe or Gounod, but will renew the old medieval chap-book character of the clown."

VIENNA, Jan. 17.—Colonel Lehar, who is said to have drawn together an army of some 35,000 men in Western Hungary as a preparation to playing the part of a Magyar d'Annunzio, is not as closely connected with music and the opera as his Italian prototype, since he is only the brother of the composer of "The Merry Widow" and "The Blue Mazurka." As the brother of a comic opera composer, a comic opera political fiasco would be more in keeping, however, than in the case of d'Annunzio, who, in literature has stressed the tragic note.

In Weimar, Carl Flesch has aroused enthusiasm with Beethoven's Violin Concerto; in Hanover, a performance of "Martin Luther," a Reformation can-

tata by Adolf Klages, calls for mention; in Kiel, Hans Pfitzner recently gave a reading of his Palestrina poem, and conducted the Prelude to his musical legend, and his incidental music to "Käthchen von Heilbrunn." In Halle, the Municipal Choral Society has instituted an effective series of "Musical Vespers," in concert form. Advances from Posen (formerly a German town), show that the local opera-house is now the home of Slavic opera, which alternates with French and Italian scores. The last German performance took place on Aug. 17, 1919, when Wagner's "Parsifal" was given. In Leipzig, Eugene d'Albert has just issued seven songs with piano accompaniment, set to poems by the Swiss poet Carl Seelig. Bruno Sturmes, not so long ago, won a great success with the first performance of his orchestral prelude to Alfons Paquet's play, "Limo," in Karlsruhe. The Bonn Beethoven memorial coins, mention of which has already been made in these columns, have been issued. They comprise 10-, 25- and 50-pfennig pieces, the value being stamped on one side, and on the other the Beethoven profile designed by Dr. Karl Menser, with the inscription: "Beethoven—Bonn—1770-1920." In Freiburg, Hans Pfitzner's opera, "Christelfein," was enthusiastically received at its first performance. The Salzburg Festival Plays for the coming year will not be directed by Max Reinhardt, but by the artists of the Vienna Volksoper and Staatsoper, Richard Strauss and Franz Schalk assisting.

## Music Too Nostalgic for Futurism, Says Marinetti

FROM Paris comes Marinetti's latest manifesto, describing the dances of futurism, which he opposes to the fox-trot and the shimmy—the "Machine-Gun Dance," "Airman's Dance" and "Shrapnel Dance." He insists that "Music is thoroughly nostalgic, hence rarely available in the futurist dance. Noise, born of the friction and shock of solid bodies, gases or liquids, has become one of the most dynamic elements of futurist poesy. Noise is the language of the new human-mechanical life. I invented the futurist dance in 1914 . . . and it will be accompanied by 'organized noises,' and the orchestra of 'noise-makers' invented

by Luigi Russolo." M. Marinetti's manifesto concludes by "annulling all past-dances, which are no longer to be disinterred. It does not exclude, however, other futurist dances, which our inventive genius will surely conceive and create." Costumes for these dances have been designed by the futurist painter Balla, and they are soon to be presented in Paris. But it is sad to think that music has become so nostalgic that it is no longer fit for the purposes of Terpsichore. And that at a time when Paris, during the past year, has added 242 dancing halls to its resources, bringing the total number to 689!

Ernest Newman, in discussing the incidental music to Maeterlinck's "The Betrothal" opines that: "The best English incidental music I know is that written by Mr. Bantock some years ago for a performance of the 'Hippolytus.' The only trouble was that if we gave ourselves up to it thoroughly, we kept losing sight of Euripides."

Josef Holbrooke, in a recent article on "Modern Music in the West Indies" (*London Musical Opinion*) says: "Plantains, cooked as a dessert in rum sauce, are good enough to make even a musical critic's life a pleasant one."

A novelty at the Copenhagen Royal Opera, will be the Greenland, Hakon Borresen's "Kudarra."



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## WHERE THE MUSICAL ALLIANCE HELPS

TO give some idea not alone of the activities of the Musical Alliance at headquarters but of certain of its members throughout the country, let us relate some recent instances where its work has proven helpful. This shows that if but a few prominent members of the musical profession and of the industries hold together, they can accomplish a great deal.

Within a few weeks, the Alliance was able to start a movement for a musical festival in Gloversville, N. Y., taking in Herkimer and Hamilton counties.

Then an appeal came from Mrs. John L. Meek, president of the Tennessee Federation of Music Clubs, for help in creating the office of State Supervisor of Music. It seems that there is a law in Tennessee, making the study of music compulsory in public schools, but like many other good laws, it is not properly enforced. On this, the President of the Musical Alliance wrote to the Governor, Hon. A. H. Taylor, who is a great music-lover and brother of "the immortal Bob," calling his attention to the matter. The result was that the Governor promptly replied, stating that he is in sympathy with the suggestion, that he would give the matter his careful consideration and that he had referred it to the Department of Public Instruction for their consideration. The ladies have prepared a bill for submission to the Tennessee Legislature and as a result a request came from another Southern State for a copy of their bill.

Recently, the President of the Alliance was able to further the movement for municipal opera and gave an address at the performance of "Aida" in Washington at the Poli Theater, to an audience composed of Senators, Congressmen, members of the Supreme Court, officers of the army and navy, several members of the Cabinet and their ladies.

Right after that the Alliance was enabled to greatly further the movement for the introduction of more and particularly better music in the 25,000 movie houses in the United States, to promote which a convention was held at the Hotel Astor, which was attended by some 300 of the most representative members of the musical world and the moving picture industry. Matters of great importance were discussed and steps taken to bring about the end in view. Promises of help and co-operation were made from all sides.

### Some Recent Indorsements

Enclosed please find my check for my dues for the coming year's membership in The Musical Alliance and my assurance of my interest and best wishes to all the efforts being put forth by The Alliance in the struggle to improve all artistic conditions in our beloved homeland. May the coming year bring even greater results than have ever before been attained.  
MARCELLA CRAFT.  
New York.

Your heroic efforts to awaken the public to the great importance of music as a branch of study in our schools should meet with the hearty approval and co-operation of all.

Very cordially yours,  
ALICE H. SCOTHORN,  
A former supervisor of public school music.

Continue your aim particularly for music among the masses and in the schools. I shall always recommend your stand for music as a benefit, physically and mentally.  
DR. S. GERSHANEK.  
New York City.

I beg to enclose my subscription, which I am only too glad to renew. I am warmly in sympathy with your work and I think it will be far reaching with such a wonderful and efficient president as we have in Mr. Freund. I hope that the object of ultimately having a Ministry of Fine Arts will be reached through the untiring efforts of the Alliance.  
Wishing you all of the good luck you so richly deserve, I am  
CHRISTIAAN KRIENS.  
New York City.

The Chorus of the Alumni of the Flemington Children's Choirs desire to become a member of the Alliance. This Chorus is pledged to do all within its power to further the cause of good music wherever its members may live. It therefore feels it must be associated with such a splendid movement as yours.  
EDWIN CASE, Secretary.  
Flemington, N. J.

I congratulate you on the wonderful work you are doing for music throughout this land of ours. Your efforts are surpassing our fondest anticipations and hopes. I congratulate you.

My check is enclosed herewith covering my 1921 dues. Assuring you of my interest, support and good wishes.  
W. W. CAMPBELL.  
New Wilmington, Pa.

Please find enclosed check which will cover my dues. I am so very interested in the work of the Alliance.

Wishing you all good luck for this coming year, I am,  
MRS. WM. H. DRAKE,  
Pres., S. F. M. C.  
Fort Scott, Kan.

I enclose check for my dues, and wish to express my pleasure in hearing what splendid work The Alliance is doing. Long may it live.  
EDITH W. HAMLIN.  
Philadelphia, Pa.

I am enclosing check in payment of dues for Mrs. Salter and myself, with genuine appreciation of the earnest and effective work Mr. Freund is doing.  
SUMNER SALTER.  
Williamstown, Mass.

I send you my subscription with the greatest pleasure. It is an honor to be associated with such a good and noble cause. I wish you every success in your great and worthy undertaking.  
JOHN L. BURDETT.  
New York.

It occurs to me that when December rolls around in the calendar of the year, it is the month to send in my Alliance dollar, and every cent of it conveys a message to the gods for the furthering of the cause of good music for America, prayers for a Ministry of Fine Arts, Walter Damrosch in the cabinet and long life for the Editor of MUSICAL AMERICA.  
HAMLIN E. COGSWELL,  
Director of Music, Wilson Normal School.  
Washington, D. C.

Since then, the Alliance, through its President, has been able to give countenance and help to a movement of vast philanthropic value, namely, the incorporation of an organization to raise funds to help needy young people, particularly in New York City, who have distinctly shown musical genius. This organization will become active within the next few weeks and will be aided and countenanced by some of the most prominent philanthropic men and women in New York.

Within the last few weeks, over one hundred daily papers have taken up the propaganda being made by the Alliance for the institution of a Ministry of Fine Arts and of a National Conservatory of Music. Among the most important are the St. Louis *Globe-Democrat*, Milwaukee *Journal*, Louisville *Courier-Journal*, St. Paul *Press*, Providence (R. I.) *Tribune*, Rochester (N. Y.) *Democrat*, Cleveland *Plain Dealer*, Washington *Star*, Indiana *Times*, Buffalo *Evening Times*, Pittsburgh *Leader*, Galveston *News*, Dallas *News*, Dayton (Ohio) *News*, State Register of Springfield, Ill., Rock Island *Argus*, Birmingham (Ala.) *News*, Vancouver *Columbian*, Marion (Ohio) *Tribune*, Harrisburg *Park Courier*, National Republican of Washington, D. C., and others.

Scarcely a day passes but that the Alliance at headquarters is enabled to make suggestions to those who are interested in furthering the cause of music all over the country. A large correspondence is maintained all the time. The advice of the officers of the Alliance is constantly sought by young artists about to make a debut.

Not least among the efforts of the Alliance has been through the columns of MUSICAL AMERICA to expose the lamentable conditions under which musical instruction is given in the public schools of New York. This has created such a sensation that the Department of Education will undoubtedly take steps in the immediate future to improve the situation.

And so the work goes on showing what can be done for the musical uplift if but just a few prominent people hold together and work together.

*John C. Freund*

Check for annual dues herewith. Good work last year. Let's go!

HAROLD A. SPENCER,  
Supervisor of Music.  
Huntington, N. Y.

I gladly enclose check to renew my membership in The Alliance.

The work you are doing for every department of musical expression is glorious. I feel that the high, far-seeing ideal of your President, backed by efficient organization—that mightiest of forces—is rapidly nearing triumphant accomplishment.

HARRIET S. THORBURN,  
Chairman of Scholarship Committee,  
Musical Federation of N. Y. City.  
New York.

There have been few movements in recent years that have so aroused my interest as The Musical Alliance. It is a movement destined to produce great results for the future of music and musical interests in this country, and when the day, which is not far distant, arrives, when there shall be a Minister of Music in our Cabinet at Washington, and the founding of a National Conservatory, we may look forward to a broadening and widening of the musical ideals along all lines of musical endeavor in this country. My best wishes for its future is the wish of  
JUNE L. BRIGHT.  
Bangor, Me.

Enclosed find one dollar for subscription to The Musical Alliance of the United States, Inc.

I trust that 1921 will find the music interests of America in the hands of a Cabinet Minister who will represent the Fine Arts in the New Administration.  
ELLA MAY SMITH.  
Columbus, Ohio.

You will find enclosed my subscription of one dollar to The Musical Alliance, and glad to send you my remittance and hope that you will add thousands more to the good cause so that the large numbers will influence and get us something worthwhile for the music loving public in America.  
J. H. TROUP.  
Harrisburg, Pa.

Am expressing my appreciation of the great work you are accomplishing by renewing my membership in The Musical Alliance of the United States.

With best wishes for your continued success.  
MARIE B. BENCHELEY.  
Minneapolis, Minn.

Enclosed please find my check for two dollars in payment of last and this year's dues.

I am very glad to be a member of The Alliance and wish you continued success.  
CORDELIA L. REED.  
Albany, N. Y.

It is a splendid work The Alliance is doing and I hope for its early success.  
JANET D. SCHENCK.  
New York.

Inclosed find my check for dues to The Musical Alliance. I am greatly in sympathy with the purpose for which it stands and consider it a pleasure to be a member.

With best wishes for its continued success.  
KATHARINE N. RICE.  
Tacoma, Wash.

Please find enclosed my dues for The Musical Alliance of America. May many years be added to your life to devote to this splendid work.

With best wishes, I am  
GEORGE B. NEVIN.  
Easton, Pa.

I greatly appreciate the work of the Alliance guided by the master mind of Mr. Freund.  
ABBIE N. GARLAND.  
Bangor, Me.

Glad to renew my membership. Have watched the growth of The Alliance with great interest, and I heartily endorse your program and shall do what I can to extend interest and efforts in its behalf.  
ROWENA HERRMANN.  
Dushore, Pa.

Enclosed please find my check for this year's dues. I consider it a privilege to belong to an association with such worthy objects. More power to it.

WILLIAM J. FALK,  
New York.



# Roderick White

*"Is a violinist of high accomplishment, a fit concert companion for his famous associate Mme. Destinn."*



## Excerpts from Latest Appearance on Present Tour—

"Roderick White, a gifted and versatile American violinist, was the associate soloist. After playing the violinistic tour de force, the Mendelssohn Concerto, he paid homage to that indefatigable transcriptionist, Fritz Kreisler. His opening number was distinguished for its breadth and phrase sense. His own number, a lilting thing, in Spanish mood, won much applause, as did his arrangement of the Chopin Mazurka, in C major. It would seem a signal honor for a young composer-violinist to appear as co-artist with so distinguished a diva as Mme. Destinn, herself educated to play the violin."—PITTSBURGH POST, Jan. 25, 1921.

"Mr. White is a violinist of high accomplishment, a fit concert companion for his more famous associate vocalist. He gave the Concerto in E minor, of Mendelssohn, with hardly a flaw, surmounting every difficulty with ease and fluency. Similar comment might be made of his fantastic comedy from Aulin, in which the grotesque skips and roulades of octaves would enmesh the skill of almost any master of the bow and strings, but through his varied numbers he came off triumphantly, giving several melodious selections in response to recalls."—PITTSBURGH DISPATCH, Jan. 25, 1921.

"Roderick White gave his part of the program in interesting contrast to the singer, winning his audience by his own ability and personality. In his second group he played his own compositions, 'Spanish Serenade,' a happy melody all too short, and his arrangement of Chopin's 'Mazurka' was most successful."—PITTSBURGH SUN, Jan. 25, 1921.

"The audience liberally applauded Roderick White, whose firmness and fullness of tone mark him as an artist."—PITTSBURGH LEADER, Jan. 25, 1921.

"The audience was warm in its appreciation of the artist's work. Mr. White is a master of technic and played with splendid restraint."—PITTSBURGH CHRONICLE, Jan. 25, 1921.

## Random Comments

### NEW YORK

"He played with a marvelously beautiful tone. His playing showed classic finish, brilliance in passage work and desirable incisiveness of rhythm."—NEW YORK SUN.

"Mr. White comes back with the equipment of a great violinist,—perfect technic, and absolutely true intonation and interpretative talent of the highest violinistic quality."—NEW YORK EVENING GLOBE.

"Mr. White's artistic grasp shows marked development. He played with fine romantic spirit and a technic that was notable for its finish and polish."—NEW YORK AMERICAN.

### BOSTON

"His tone is one of uncommon beauty, warm, emotional, sensuous. He can sing a melody with a sense of its nuances and its line, and has a perception for the dramatic."—BOSTON GLOBE.

### CHICAGO

"Roderick White fully confirmed the brilliant reputation which had preceded him by his musically and technically faultless performance."—CHICAGO POST.

### SAN FRANCISCO

"There was a rare and beautiful quality about every note of his work."—SAN FRANCISCO BULLETIN.

### LOS ANGELES

"He scored a marked success for the youthful vigor of his interpretations."—LOS ANGELES TRIBUNE.

### TACOMA

"Mr. White is a violinist of whom America may well be proud."—TACOMA DAILY LEDGER.

### MONTREAL

"A young and earnest musician, full of brilliant ideas and backed by a mastery of technic extraordinary."—MONTREAL GAZETTE.

**Direction: Evelyn Hopper, Aeolian Hall, New York**



## LOUISIANA FARMER'S WIFE REVEALS UNUSUAL VOICE

Develops Remarkable Gifts in Imitating Gramophone Records of Galli-Curci's Singing

NEW ORLEANS, Feb. 14.—Hazel Dare Wilder, wife of a farmer living near Crowley, La., began to sing five months ago to see how nearly she could imitate records of Galli-Curci on her one treasure, the family phonograph. She found such joy in this exercise that she sang garbled Italian with reproductions of the "Mad Scene," the "Shadow Song" and other coloratura arias. Crowley folk wondered and listened to the difficult vocal feats which they scarcely understood, and the usual praise was bestowed on the little wife of twenty-four who seemed to have suddenly been endowed with a gift of the gods.

The arrival in New Orleans of Alessandro Bonci inspired Mrs. Wilder to make a sacrifice and run down to the city for a possible hearing. This was accomplished through Harry Brunswick Loeb and at Werlein's Auditorium, Mrs. Wilder sang the "Mad Scene" in imitation of Galli-Curci, without the faintest idea of what she was singing, merely copying by ear the words and music. The "Bell Song" from "Lakmé" fol-

lowed, and then imitations of records by Tetrazzini.

Bonci, after the first number, turned to his accompanist and exclaimed, "She does naturally what it has taken me years to learn!" According to Bonci, Mrs. Wilder's good fairies have endowed her not only with an exceptionally sweet voice, but perfect breath control as well. Bonci averred that all she needs is a good coach. "Two years of coaching in two grand operas, and your for-

tune is made," he said, and added that he had never before heard a voice of such range and natural quality. Mr. Bonci generously gave Mrs. Wilder a little lesson, running scales with her and listening eagerly as she took B in altissimo. She has a range of four octaves and a semitone. Mrs. Wilder has had no advantages, not even possessing a piano, and has had no musical training. A benefit is being planned for her by New Orleans music-lovers to make it possible for her to go to New York and prepare for an operatic career. H. P. S.

## Votichenko Touring France

PARIS, Jan. 25.—Sasha Votichenko, the tympanon exponent, is preparing to give a series of recitals in southern France with the assistance of the Ukrainian Choir, which is now appearing in Paris. On completing his tour, Votichenko is to go to Spain, where he will play for the King and Queen. One of his latest recitals was a concert intime in the house of Balzac.

## Active Winter for John Hand

John Hand, tenor, has already sung two engagements this winter in Hazleton, Pa. The first was in November,

after which he was immediately re-engaged for a second concert on Jan. 11. Mr. Hand also sang the solo part in Handel's "Messiah" at Albion College, Albion, Mich., and gave a song-recital at Miami University, Oxford, Ohio. Later in the month, he was soloist with the Pittsburgh-Apollo Male Chorus, making his first appearance in that city and achieving a notable success.

Cantor Rosenblatt and J. Piastro Borissoff will appear in Madison Square Garden, Feb. 20, under the management of Julius Hopp. Rosa-Linda Neuwirth, a sixteen-year-old girl, will make her debut on the same evening.

### Marcia Van Dresser to Remain in London for Balance of Season



Marcia Van Dresser, American Vocalist, Who Is Sojourning in London, "Snapped" at the Country Home of a Friend in England

Word has been received from Marcia Van Dresser by her manager, H. Godfrey Turner, indicating that Miss Van Dresser will remain in London for the balance of this season. Her engagements in this country already booked will therefore be postponed until 1921-1922.

Miss Van Dresser's professional services have been much in demand in London and she has a long list of appearances for next month, as well as an appearance with the London Philharmonic Orchestra.

#### Charles Marshall Under Direction of Harrison & Harshbarger

Charles Marshall, tenor, who scored such an emphatic success in his recent debut with the Chicago Opera Association, is now under the management of Harrison & Harshbarger of Chicago. A coast-to-coast tour has already been booked through this managerial firm which will include fifty concert appearances.

## McCall Lanham Entertains

McCall Lanham, New York vocal teacher, entertained at his home recently for Mrs. Frederic Ernest Farrington of Washington, D. C. Assisting Mr. Lanham were Gwilym Anwyl, his tenor pupil, whose accompaniments were played by William Sherman, and Felix Garziglia, the French pianist and teacher. There were about eighty guests present.

#### Tagore Hears Michael Posner's Settings of His Poems

Songs by Michael Posner, written for poems by Rabindranath Tagore, were sung by Miss Van Atta at the inauguration meeting of the Union of the East and West, held at the Anderson Galleries, New York, Feb. 7. The great Hindoo poet was present, and read from his works. Margaret Anglin recited.

#### Vertchamp Plays for Educational Alliance

In the Straus Auditorium of the Educational Alliance, an eager audience gathered on the evening of Feb. 13 to hear a recital by Albert Vertchamp, the brilliant young violinist. Mr. Vertchamp's program given with the aid of Rhea Joyce at the piano, opened with a Handel sonata and the Bruch Concerto in D Minor. Altschuler, Moskowski-Sarasate, Kreisler, Gardner, Tchaikovsky and Sarasate were the composers drawn on for the other listed numbers.

## Two Towns Hear William Simmons

William Simmons, the New York baritone, was heard at Port Chester, N. Y., Jan. 30, and Stamford, Conn., Feb. 6, in songs by Chadwick, John Prindle Scott, Bruno Huhn, and Buzzi-Peccia. Both of these appearances were return engagements from last season. Mr. Simmons will sing in South Norwalk, Conn., on Feb. 27.

# MACBETH

## IN Operatic Triumphs

## "TALES OF HOFFMAN"

Her voice was clear and flute-like, possessing an elusive delicacy and sweetness of timbre that make her one of the foremost coloratura sopranos of the operatic stage.—Farnsworth Wright in *Chicago Herald-Examiner*, Nov. 20, 1920.

with

### CHICAGO OPERA ASSOCIATION

Season  
1920-1

that one could not help loving.—Farnsworth Wright in *Chicago Herald-Examiner*, Nov. 26, 1920.

## "LA BOHEME"

Florence Macbeth as Mimi lived up to the high expectations brought by her singing of other roles. She delineated a naive, unsophisticated and girl-like Mimi

## "RIGOLETTO"

Florence Macbeth was hailed by breathless enthusiasts as the greatest of present day Gildas. . . .—Ruth Miller in *Chicago Tribune*, Nov. 29, 1920.

## "LAKME"

We found her execution in this climax of coloratura pyrotechnics flawlessly correct from the lowest to the highest note, the staccati of steel-like finesse and the quality pure and smooth as it always is in this type of vocalism. Her intonation was a veritable tuning-fork of exactness.—Herman Devries in the *Chicago Evening American*, Jan. 14, 1921.



Photo © Moffett

As Gilda in "Rigoletto"

## "BARBER OF SEVILLE"

In the evening Rossini's "Barber" was given a brilliant performance with the same cast as before save that Miss Macbeth appeared as Rosina. She sang charmingly and after the Polonaise from "Mignon," which she interpolated in the lesson scene, had a real demonstration from the audience.—Karleton Hackett in the *Chicago Evening Post*, Dec. 27, 1920.

## "TALES OF HOFFMAN"

Miss Macbeth was heard as the Doll, a role in which she excels.—Maurice Rosenfeld in *Chicago Daily News*, Nov. 29, 1920.

## "L'ELISIR D'AMORE"

Florence Macbeth was an ideal Adina, an excellent comedienne, quick at catching the spirit of the performance and a lovely singer.—Edward Moore in *Chicago Daily Journal*, Dec. 24, 1920.

### COLUMBIA RECORDS

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JOHN BROWN, President

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NEW YORK

## "MIGNON"

In her biggest moment she had the satisfaction of winning one of those nice long avalanches of applause for the thrill of which any opera singer would give ten years of existence.—Henriette Weber, in *Jour. of Com.* Jan. 22, 1921.



# MURATORE

## SENSATION OF THE OPERATIC STAGE



As "Romeo"

Photo © Victor Georg



As "Faust"

© Matzene

**MURATORE**  
Again Triumphs in Popular Rôles  
at

The Manhattan Opera House

Prinziville in "Monna Vanna"

Des Grieux in "Manon"

Don José in "Carmen"

Faust in "Faust"

Roméo in "Roméo et Juliette"



As "Prinziville"

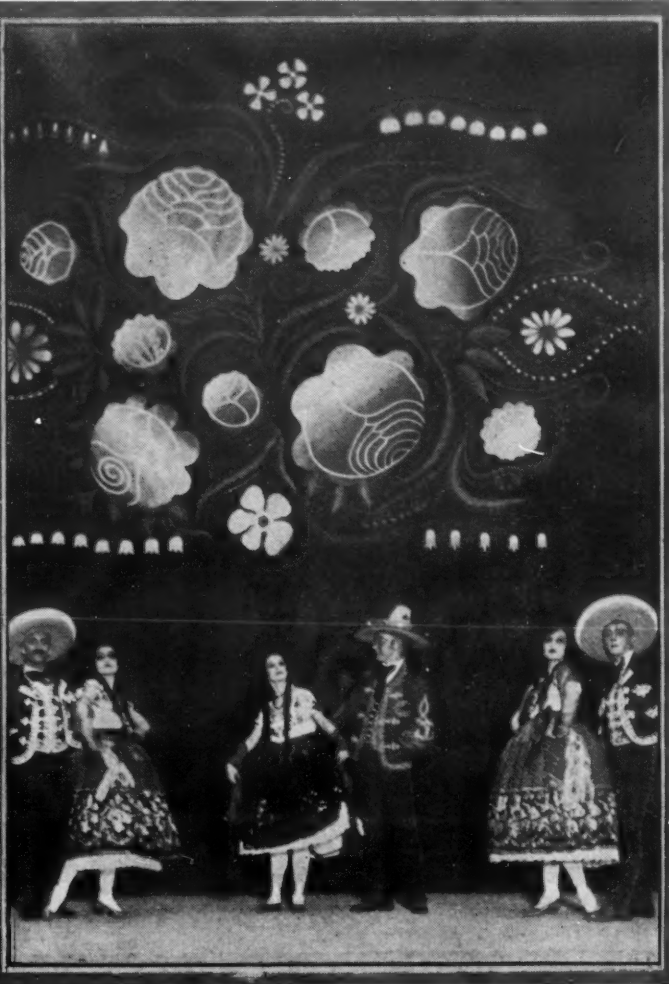
© Matzene



As "Des Grieux"



## Pavlowa to Give Striking Mexican Folk-Dances



"Mexicana," a Series of Folk-Dances, Will Be Presented by Mme. Pavlowa During Her Forthcoming Season at the Manhattan Opera House. The Pictures Show Costumes and Scenery Expressive of Mexican Art. In the First Photograph the Dancers Are Saxova, Pavlowa and Verina. The Second Group Depicts Kimovitz, Saxova, Pavlowa, Pianowski, Verina and Domoslawski in a Typical Scene

WHEN Anna Pavlowa came to the Manhattan Opera House last October there appeared on some of her programs the promise of a group of Mexican folk-dances. The novelty was awaited with much expectancy, but it was never given, much to the disappointment of members of the Spanish and Mexican

colonies and lovers of the dance in general.

It is now explained that the dances were withheld and rehearsals at the Manhattan cancelled because it was believed that rival interests had been attracted by the unusual novelty and were seeking to copy scenery, music, costumes

and choreography for an inferior type of entertainment.

Mme. Pavlowa desired to feature the "Mexicana" group on her coast-to-coast tour—a tour that proved to be a triumphal march, netting more than \$45,000 weekly—and she therefore decided to cancel the earlier performances at the

Manhattan and present the dances in New York later.

"Mexicana" will accordingly be an especially interesting novelty of the coming season at the Hammerstein house, scheduled for March 10 to 19. The folk-dances were arranged for Mme. Pavlowa, and in every way they are an authentic expression of the traditional. The music was composed by Jose Castro Padilla and the scenery painted and costumes designed by Adolfo Best-Maugard.

### May Peterson Conquers in Geneva

GENEVA, N. Y., Feb. 10.—New to local music-lovers were the charms of May Peterson when she appeared in recital at the Smith Opera House, but the Metropolitan Opera soprano had sung but few of her numbers before she had captivated her audience completely. A program of varied interest showed her powers of interpretation in classic arias, folk-songs and modern American songs.

### Florence Keniston Announces Birth of a Son

Congratulations became the order of the day with Ralph Hayard, member of the faculty of Cornell University, and his wife, Florence Keniston, well known as a soprano, last month, when Allen Keniston was added to their family.

PORTLAND, ORE.—The Society of Oregon Composers held its monthly luncheon at the Benson Hotel last week. Emil Enna presided and attractive compositions by Mrs. Sarah Blackman and Lillian Blackman were performed by the composers. Eveline Calbreath was also heard.

PORTLAND, ORE.—The Portland Orchestral Society elected J. G. Meybrunn, president; Nono Marie Walker, secretary and treasurer; C. W. Lewis, Tyson Kinsell and F. L. Bush, board of managers, and C. Arthur Haulenbeck, conductor, at its recent meeting.

BELLINGHAM, WASH.—Ruth Leyshon, soprano, has made a number of recent appearances before various clubs and organizations. Aldana Giles, violinist; Mrs. P. E. Stone, 'cellist; Mrs. John Gwyther, pianist, and Mrs. John Dykstra, soprano, appeared at the recent Pythian Sisters' convention.

# MARGUERITE VOLAVY

BOHEMIAN PIANIST

Scores Emphatic Success in Her

Aeolian Hall Recital, January 29, 1921

### WHAT THE CRITICS SAID:

"... She has a musical touch ... nimble fingers ... much of her work showed delicacy of feeling. ... The audience received her enthusiastically."   
New York Tribune, Jan. 30, 1921.

"... Plays with energy ... glowing vitality that piques your interest."   
New York Evening Mail, Jan. 31, 1921.

"It was in an attractive program that Marguerite Volavy elected to demonstrate her pianistic skill at Aeolian Hall on Saturday evening, Jan. 29. That her recital aroused considerable interest was made manifest by the good attendance. The audience was emphatic in its repeated tributes to the player.

"Miss Volavy employs in her work a considerable dynamic scale. She is liberal with tone and looks frequently for massive effects. Her interpretations are intelligent and interesting.

"The Bach-Busoni Chaconne opened the recital. There was no hesitancy in the mode of attack. It was a Chaconne in primary colors. Andante in F, Beethoven; Rhapsodie in E Flat, Brahms, and Schubert's F Minor Impromptu formed a group that served to show something of the pianist's technical equipment. Two pieces by Josef Suk—Minuetto and 'Idyl of Spring'—were bracketed with Dvorak's 'Dalliance,' a work that was interestingly interpreted. There followed a Chopin group and a Taussig arrangement of the Strauss waltz, 'One Lives But Once.'"

"On Saturday evening, January 29, Marguerite Volavy, a pianist who is already known in the musical world as an artist of talent and ability, gave a most successful performance before a large and appreciative audience at Aeolian Hall. She displayed brilliancy and a rich tone, large in volume. Her technic was clean and clear, and her legato smooth."   
Musical Courier, Feb. 3, 1921.

### Press Notices of Former American and European Recital Appearances.

"The concerto introduced a pianiste, Marguerite Volavy,—well liked by the audiences. She responded to insistent applause by an encore."   
New York Times.

"The solo part of the concerto was rendered by Marguerite Volavy in a thoroughly interesting style."   
New York Sun.

"Miss Volavy played in a brilliant manner."   
New York Herald.

"Madame Volavy is an accomplished artist who plays with animation and skill."   
New York Times.

"Marguerite Volavy, the Bohemian pianist, proved herself a most capable artist. Skill, precision and brilliance are hers, and in her playing there is no sign of feminine indecision."   
New York Tribune.

"Madame Marguerite Volavy is a pianiste of more than ordinary ability who combines a fine musical feeling with technical proficiency."   
New York Herald.

"Miss Volavy has genuine musical personality and knows how to bring out all the artistic charms; she revealed astonishing technical qualifications together with plenty of brains and temperament. ... she is no doubt one of the most masterly and striking pianistes ever heard here."   
Dallas (Tex.) Daily News.

"Miss Volavy displayed true artistic temperament and finished technic."   
Galveston (Tex.) Daily News.

"A pianist of the highest rank; the audience was enthusiastic over her work."   
Light, San Antonio.

"A masculine strength and brilliancy combined with feminine delicacy and sympathy distinguished her playing, while her technic is irreproachable."   
Daily Item, Mobile, Ala.

"Miss Volavy proved to be an artist of rare ability."   
Montgomery (Ala.) Journal.

"Miss Volavy gained immediate success through her glittering technic, perfect evenness of the difficult passage work and the extreme and perfect brilliancy of her artistic feeling."   
Julius Korngold in Neue Freie Presse, Vienna.

"A soulful tone with manly but delicate touch distinguished Miss Volavy's playing."   
Berliner Tageblatt.

"Miss Volavy's infallible technic, her impressive playing almost masculine in touch, could create only admiration. We met once again a talent of highest order."   
Hlas Naroda, Prague.

"Miss Volavy understands the giving of real values in her artistic and thoroughly musicianly renditions."   
Muenchener Neueste Nachrichten.

"Her playing was masterly in its artistry and impressed the audience profoundly."   
Il Momento, Turin.

"The certainty with which she overcame the greatest difficulties, her repose, her splendid musicianship, gave Miss Volavy not only an undoubted success but a great warmth of appreciation."   
Wiener Tageblatt.

"Because of her most wonderful art of touch and stupendous technic—we can not refrain from giving our fullest appreciation to this artist."   
Breslauer Zeitung.

"Miss Volavy impressed through her grace of manner and her presence and her technic is of equal perfection."   
Caffaro, Genova.

"Miss Volavy played the Schumann Concerto under the wonderful direction of Safonoff. The brilliancy of her technic, and wonderful dramatic feeling combined with masculine strength remind one of Teresa Careno."   
Birzevia Vedomosti, St. Petersburg.

"Miss Volavy convinced through her grace of manner and impressive perfect playing that she is the real artist."   
Figaro, Paris.

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## Some Recent Press Tributes:

The suave legato of Miss Sparkes' voice will linger long in one's memory.—*Detroit News*.

Her voice is unusually warm and vibrant for a high soprano and is well-produced with a velvety smoothness throughout its extensive range. She has a charming stage presence and a lovely voice, and is altogether an artist.—*Grand Rapids (Mich.) Herald*.

Possessed of a clear, bell-like, silver-toned voice coupled with wonderful expression, her presentations were received with uproarious applause, forcing her to return time after time for acknowledgment of the demands of the audience.—*Hamilton (Can.) Daily Times*.

Lenora Sparkes, the English soprano, was in superb voice. Her tones were sweet and vibrant, and the warmth and finish of her singing awoke the enthusiasm of every listener.—*Toronto (Can.) Saturday Night*.

Miss Sparkes possesses a beautiful lyric soprano and rendered her various numbers in the most charming manner. Her charm was enhanced by a striking personality.—*Atlanta Georgian*.

In four groups of songs, well selected, Miss Sparkes displayed a beauty and flexibility of tone and distinctness of enunciation. She sang with an engaging sincerity and emotional warmth which were pleasing to her hearers.—*Amsterdam (N. Y.) Evening Recorder*.

Rarely indeed have the music lovers of Oswego been favored with the opportunity to enjoy the singing of such an artist in vocalization and such a voice as that of Lenora Sparkes.—*Oswego (N. Y.) Daily Times*.

Her delivery was of that intense dramatic order which so characterized the "great Caruso," especially in the effective finales of the arias sung. There was the "top note," the sustained tone, in perfect key, for seemingly impossible length, with the crescendo or decrescendo; and the artistic, graceful concluding measure given wondrous ease.—*Wilmington (Del.) Evening Journal*.

As an example of wholly joyous and beautiful singing, the recital given by Lenora Sparkes yesterday afternoon was gratefully appreciated by an audience which comfortably filled the ballroom of the Hotel DuPont.—*Wilmington (Del.) Every Evening*.



## Boston's Wagnerites Revel in Monteux's Program of Excerpts

Pension Fund Program of Works of Bayreuth Master Draws Reverent Throng—Works Weave Old Spell and Are Beautifully Played—Recitals by Raisa and Rimini, Werrenrath, Ganz and Others

BOSTON, Feb. 10.—To all intents and purposes peace may have been declared on Sunday afternoon, Feb. 6, when the Boston Symphony, at its second Pension Fund Concert, presented an all-Wagner program. The lure of both occasion and program filled every available seat in Symphony Hall and induced hundreds of other Wagner-hungry devotees to stand in reverent admiration of his music. Mr. Monteux arranged a comprehensive and representative selection from the operatic works of the great composer: the Prelude to "Meistersinger," the Prelude to "Lohengrin," "Tannhäuser"—Introduction and Bacchanale (with chorus off-stage of thirty women's voices from the Cecilia Society, trained by Agide Jacchia), "Ride of the Valkyries," Introduction to the Third Act of "Tristan," and excerpts from "The Ring."

It is the paradox of all musical paradoxes that an orchestra desirous of raising a substantial fund should offer, not the great symphonies or even some operatic music, but rather a program composed entirely from the richest operatic treasures of one whose works only a short time ago were in enforced suppression.

The orchestra played with that fire and zest, with that variety of color and flaming ardor that the occasion of rejuvenation irresistibly induced. Conductor and performers seemingly outdid themselves in their heroic efforts and in their surpassing tribute to a great genius. The music, with its universality of appeal that will not be denied, burned away the

dross of previous opposition and overwhelmed an expectant audience. The spirit of the moment acclaimed the composer, the impassioned conductor and the receptive and impetuous orchestra. Wagner has now been fully restored, without reservations.

Rosa Raisa and Giacomo Rimini journeyed over from New York, where the Chicago Opera is holding sway, to appear in the fifth of the Steinert Series on Sunday afternoon, Feb. 6, at the Boston Opera House. That they are great favorites here was evidenced by the large attendance that greeted both singers. Their program inevitably included operatic arias—the duet from "La Favorita," the "Ave Maria" from "Otello" for the soprano, and the "Toreador Song" from "Carmen." To these were added four groups of songs by Mme. Raisa and one group by Mr. Rimini, with numerous encores by each. Mme. Raisa still possesses a glorious dramatic soprano voice. The supreme attractiveness of her voice is that indescribable sympathetic timbre that is gripping in appeal. Mr. Rimini sang with his accustomed vigor, sincerity and characterizing sense. Frank St. Leger accompanied both singers.

Reinald Werrenrath was the soloist at Mrs. Anita Davis-Chase's concert at the Copley Plaza on Sunday evening, Feb. 6. His program comprised seventeenth century songs, others by Wolf, Brahms, Aubert, d'Indy, the "Songs of the Hebrides" and a final group including works by Dunhill, Ireland, Hardcastle, Ferrata and Walter Damrosch. Mr. Werrenrath's artistic sense and innate good taste distin-

guish his singing. He is happily one of those artists who would impress with their musical intelligence rather than with sheer volume and power. His voice is smooth, resonant in quality and faultlessly produced. Harry Spier accompanied capably.

### Return of Ganz

After a considerable absence, as musical absences go, Rudolph Ganz returned to Boston in a recital in Jordan Hall on Wednesday afternoon, Feb. 9. He impressed us greatly with the refreshing sense of stability and measured repose in his playing. There was a marked tendency to mold the music carefully, to accent telling details and subordinate others in such a manner as to bring the composer's designs into high relief. His sharply focussed picturizations made it easy to listen to the most complicated of music. He was ably abetted in his clarity of presentation by a formidable technical equipment and by a rich singing tone of unobtrusive yet convincing resonance.

Mr. Ganz is a pianist of versatile accomplishments, as his choice of program will testify. For purely technical display, there was the "Perpetual Motion," by Weber; for heroic and bravura playing, the "Rakoczy March," by Liszt. In his own arrangement of Schubert's Ballet Music from "Rosamunde" he displayed keen rhythmic sense, while in Four Preludes by Debussy he showed fine characterizing powers. It was, however, in the Chopin B Minor Sonata and the Beethoven Sonata in A Flat that Mr. Ganz was at his finest.

In the evening a delightfully novel concert was held in Jordan Hall. Mme. Lucile Delcourt, harpist of the Boston Symphony, assisted by Anna Golden, viola, and Georges Laurent, flute, presented a program of harp music by classic and modern composers. Mme. Delcourt played both the pedal harp and the chromatic harp with her characteristic technical proficiency and charming musical sense. In the Debussy Sonata for flute, viola and harp there was an exotic blending of tonal colorings in the exquisite flute playing of Mr. Laurent, in the plaintive viola tones of Miss Golden and in the distinctive and expressive tones of Mme. Delcourt's harp. H. L.

### ELIZABETH KRIGER MAKES DEBUT IN FOLK PROGRAM

Soprano, in Costume, Gives Recital of Songs in Yiddish and Hebrew Before Large Audience

Elizabeth Kriger, soprano, made her debut in a recital of Yiddish, Hebrew and Russian songs at Aeolian Hall on the afternoon of Feb. 10. Dressed in a quaint peasant costume, Miss Kriger made a charming impression on the eye as soon as she appeared, an impression which was strengthened by her first song, the "V'shom'ru" from the evening service of the Hebrew ritual, the words from the Book of Exodus. A number of folk-songs were delivered with delightful atmosphere, one of the best being "Meyerke, Majn Sun" which Alma Gluck used to sing. Rimsky-Korsakoff's "Hebrew Love Song," the text from the Song of Solomon, and the music noted down from a Russian peasant, was also well sung. Other high lights of the program were Mana-Zucca's "Rachem" and Kurt Schindler's arrangement of "Eili! Eili!" "Zehn Brider" was also a delightful comic bit.

Miss Kriger's singing is exceedingly interesting. Her voice is a fine one and she uses it well, except for a slight lack of breath support. The quality is well suited to the sort of music she presented. The one fault of the recital was a tendency toward monotony, unavoidable with any program devoted entirely to one style of music. Alice Siever, at the piano, added much by her beautifully played accompaniments.

### Eddy Brown Attracts Great Audience in Wichita

WICHITA, KAN., Feb. 14.—Eddy Brown's first visit to Wichita last week attracted between two and three thousand to the Forum. The violinist gave a vigorous performance of a program, in which Bruch's Concerto in G Minor was the most conspicuous number. The ease with which Mr. Brown surmounted all technical difficulties, and the purity of his intonation made the evening one of delight. Josef Bomine, accompanist, furnished sympathetic backgrounds for the soloist. T. L. K.

**A Revelation in Clarity, Brilliance of Technique, Beauty of Tone  
An Amazing Performance—PHILIP HALE, Boston Herald.**

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#### BOSTON —

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## ROUND OF VISITING ARTISTS TO CAPITAL

### Cleveland Symphony Gives Fine Program—Engell, the Homers and Others Heard

WASHINGTON, D. C., Feb. 15.—T. Arthur Smith presented two new singers, Birgit Engell, soprano, and Laurence Leonard, baritone, to Washington recently. Both are artists of first rank and at once captivated their hearers. Miss Engell was especially pleasing in her French songs. Mr. Leonard has a fine voice and by popular demand was compelled to repeat two of his numbers. Meta Schumann provided accompaniments for both artists.

Under the direction of Nikolai Sokoloff, the Cleveland Symphony, submitted a brilliant and artistic program recently. Sokoloff is a masterful conductor and the playing of his orchestra was remarkable for its fine balance and appreciation of tonal beauty. Rachmaninoff's Symphony in E Minor, No. 2, was the featured work. Mischel Piastro, violinist, played Lalo's "Symphonie Espagnole."

Reinold Werrenrath, baritone, was the assisting artist at the recent entertain-

ment given by the National Press Club. He sang with artistic effect the Prologue to "Pagliacci," Ireland's "The Soldier," Josephine McGill's "Duna," and Damosch's "Danny Deever."

Mrs. Wilson-Green was compelled to call the stage into service at the recent Homer recital to satisfy the demand for seats. Louise Homer, contralto, and her daughter, Louise, offered a program culled from operas and songs of French, Italian, German, English and American composers. A group of Tuscan duets by mother and daughter was especially charming. Excellent support was given by Mrs. E. M. Lipman at the piano.

Ruby Potter, soprano, and Louis Potter, pianist, were heard on Feb. 8, in a joint recital that attested the tonal and interpretative powers of one and the vocal brilliancy of the other. W. H.

### Lyric Club Gives Eighth Concert of Series

On Tuesday, Feb. 8, the Lyric Club, Arthur Leonard, conductor, gave a concert at the Waldorf-Astoria. The chorus of women's voices sang works of English and American composers. In Mr. Leon-

ard's absence, Miss Foster acted as accompanist. Harold Land, baritone, and Albert Taylor, 'cellist, contributed solos. In addition to Gounod's "Song of the Smithy," Mr. Land offered several other numbers.

### MISS MILLER AT COLUMBIA

#### Soprano Gives Interesting Recital in Extension Course

Rosalie Miller appeared at the Horace Mann Auditorium on Thursday evening, Feb. 10, and contributed one of the recitals in the extension course presented by the Institute of Arts and Sciences, Columbia University. Miss Miller proved herself admirably adaptable to the intimate circumstances of the occasion, and a substantial audience manifestly enjoyed her diversified program. She sang with a full appreciation of the changing mood of her songs, and once more demonstrated the possession of fine gifts as an interpretative artist.

The recital opened with a German group; songs by Friederich Bach, Robert Franz and Brahms. The latter composer's "Two Gypsy Melodies" and "Von Ewiger Liebe" were interesting features. The W. Peterson-Berger "Irmelin Rose"

with which she opened her second group was given with much charm, and two songs by Grieg, strongly contrasted—"At a Young Woman's Bier" and "Kid Dance"—were other notable items. A French bracket was made up of compositions by Duparc, Saint-Saëns, Fauré, Bruneau and Fauré. Cyril Scott's "Time o' Day" figured in the fourth and final group. Maurice Eisner was at the piano.

### Honor Adolph M. Foerster

PITTSBURGH, Feb. 3.—In honor of the birthday of Adolph M. Foerster, a program of his compositions was given by the Forum Club in the auditorium of the Y. W. C. A. yesterday. After an address by Harvey B. Gaul, the chorus of the New Era Club and various soloists were heard in "Spring's Verdure," for chorus, Op. 20, No. 1, and "May Song," Op. 20, No. 2; the piano numbers, Valse Brillante, Op. 11, "Eros," Op. 27, "Exultation," Op. 37, and the Suite, Op. 46; for soprano solos, "Ave Maria," with violin obbligato; "A Tear," "Nights of Music," "Love's Visions," and the duet, "My Harp," with violin obbligato, and a Novelette, Op. 26, for violin. Mr. Foerster himself accompanied.

# ELISABETH ROTHWELL

SOPRANO

## HER TRIUMPHS ON THE PACIFIC COAST

SOLOIST WITH LOS ANGELES PHILHARMONIC:

### FLORENCE LAWRENCE in Los Angeles Examiner:

Madame Elisabeth Rothwell was the feature of the Philharmonic orchestra concert yesterday, meeting with even greater artistic success than in her first engagement. Her opening number, "Elsa's Dream," from Wagner's "Lohengrin," proved the strength and virility of her voice, and the artistic control which she possesses, but it was in the "Medieval Hymn to Venus," by D'Albert, that the singer made her greatest effects. The richness and color of her tone and the sincerity with which she presents the idea of the song make her an artist of exceptional appeal. In this wonderful number, however, she gave more than mere music, catching her audience with her in the inspirational moments of the song and carrying every hearer to an exalted mood. The applause which marked her work was generous for every number, developing to a literal ovation, and at her conclusion she was showered with flowers from her many friends and admirers in the audience.

### JEANNE REDMAN in Los Angeles Times

Mrs. Rothwell won an immediate success with her large audience, who clamored for an encore and brought the singer back many times for applause. Mme. Rothwell is essentially dramatic in her interpretations, as well as the quality and type of her voice. She has a very large, full tone, and one which is—contrary to the rule with most dramatic sopranos—extremely limpid and fluid. Also in contradistinction to most sopranos, Mrs. Rothwell sings with a fine, true sense of pitch. Her high tones, long sustained, never waver from their note.

### FLORENCE LAWRENCE in Los Angeles Examiner:

Mme. Rothwell Has Voice of Rare Charm  
This singer evinced a voice of many desirable qualities. In range it is wide, with high notes of extreme brilliancy and sweetness, and a magnificent lower register, and its timbre is always sympathetic and musical. She sang a program of extreme technical difficulty. Her Wagner in the Elizabeth aria from "Tannhauser" was dramatic alike in intonation and in the radiant spirit which the singer exhaled throughout the song.

### BERTHA McCORD KINSELY in Los Angeles Record:

Mrs. Rothwell's performance yesterday was a thoroughly finished one. Her voice was splendidly fresh and she was at all times master of it. Her breath control was so perfect that the Lohengrin aria, "Elsa's Dream," was delivered with ease. Most important of all, the artistry revealed in Mrs. Rothwell's interpretations was of a very high order. Everything was beautifully polished. She created a mood, because she felt it.

### STOCKTON:

The bright purity and sparkling clearness of Mme. Rothwell's voice were marvelously maintained throughout the variety of her number. Rothwell's voice is brilliant. Concert last night was a triumph. Clear, pure, radiating color and light, Mme. Rothwell's voice is like a cascade of diamonds.

Possessing an unusual colorful quality throughout the entire compass, with mellowness in the lower register, Mme. Rothwell's voice has also power and volume, yet is not lacking in the lighter graces of the vocal art.—Star-News, Jan. 12, 1921.

### BRUNO DAVID USSHER in Los Angeles Express:

Miss Rothwell's voice is of distinguished beauty, commanded by great technic and an extraordinary sense of interpretation. Her singing of "Elsa's Dream" showed good psychology and a wealth of feeling. She proved also her fine sense of style in the two songs with orchestra, emphasizing the "Tristan" element in "Dreams" and lending an ecstatic note to the "Hymn to Venus." Noteworthy also is her unfailingly musical style of phrasing.

### CARL BRONSON in Los Angeles Herald:

Elisabeth Rothwell was the vocal soloist and lent to the beautiful "Dream Song" from "Lohengrin" beauty of voice and distinguished tradition. Wagner's "Dreams" with its subtle legatos and delicate phrasing was delightfully effective. D'Albert's "Hymn to Venus" reached great heights of vocal accomplishment and resulted in an enthusiastic salvo of applause and a perfect deluge of floral tributes.

### FLORENCE PIERCE REED in Los Angeles Express:

#### Mme. Rothwell in Signal Success in Opening Recital

Mme. Elisabeth Rothwell, soprano soloist with the Philharmonic Orchestra, captivated with her own art and personality conclusively yesterday afternoon at Trinity Auditorium. Mme. Rothwell has a voice of mezzo richness with genuine timbre through the entire range, which might be gauged from contralto to a coloratura quality. The "Bacchanale" is exceedingly descriptive and Conductor Rothwell may be congratulated both for his compositions and for the sincere interpretation presented by the singer. The artist showed well-grounded musicianship and the gift of simplicity in her work, which magnified the depth and color of other songs and arias.

### JEANNE REDMAN in Los Angeles Times:

"Elsa's Dream Song," from "Lohengrin," was so perfectly accompanied and was sung with such dramatic intensity and sincerity that one was immediately transported into the Wagner atmosphere. The highly emotional music was well suited to Mme. Rothwell, who sang it as one who loves not only the music but the story as well. It made one long for a course of Wagner opera. The same composer's "Dreams" was given by the singer with the same complete lack of the external affectations. Perhaps the "Medieval Hymn to Venus" of D'Albert showed her voice, per se, to best advantage. She sang it with abandon and it gave evidence of her power and assurance.

### SAN DIEGO:

Mme. Rothwell possesses the gift of a naturally beautiful voice of resonance and dramatic quality.

### PASADENA

Madame Rothwell's voice is of distinguished beauty, commanded by great technic and an extraordinary sense of interpretation. Her high notes were smooth and her interpretations were most sympathetic.—Evening Post, Jan. 12, 1921.

Management: L. E. BEHYMER, 705 Auditorium Building, Los Angeles, Cal.



### SANTA BARBARA

It was in the D'Albert number, "Medieval Hymn to Venus," that the full power of the singer's art and voice found scope. It is a most impressive composition, gradiose, one might say sublimely so, with a suggestion of chanting invocation to the Goddess of Beauty, and to say that Mrs. Rothwell's magnificent, highly trained voice rose to the supernal heights reared by the composer is giving her but faint praise.—Daily News, Jan. 4.



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(Drake Delphic)
- "Seldom Indeed That a Crowd of Thousands, Such as Greeted the Young Italian, Comes" SPRINGFIELD, OHIO  
(Sun)
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(A. S. N.)
- "Spacious Auditorium PACKED TO CAPACITY."—Madison, Wis. (Democrat). "Filled Kalurah Temple"—Binghamton, N. Y. (Sun)
- "EIGHTEEN HUNDRED hear Virtuoso"—Chattanooga (Times). "Packed Auditorium. PEOPLE TURNED AWAY"—Urbana, Ill. (State Univ.)
- "TAXED THE CAPACITY"—Fond du Lac, Wis. "Largest Audience That Ever Attended a Number of the Course"—Terre Haute, Ind. (Star)
- "OVER THREE THOUSAND Attended"—Ithaca, N. Y. (Cornell Univ.) "Large Auditorium Filled"—Fairmount, W. Va. (Times)
- "Crowded Chapel"—Grinnell College (Ia.) "Filled the Theatre"—Vicksburg, Miss. (Herald)
- "Necessary to Place CHAIRS ON STAGE for Largest Crowd That Ever Attended a Concert Here"—Adrian, Mich. (Adrian College)
- "Large AUDIENCE FILLING AUDITORIUM AND GALLERY"—Hastings, Neb. (Hastings College)
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## Sense of Humor's Place in the Artists' Philosophy

**Betsy Lane Shepherd Remarks That Regarding Life as a Continuous Side-Show Smooths Out Many Difficulties—Curious Mishaps Help to Make Concert Singing One of Infinite Variety—Finds the Negro Humor Impossible to Surpass**

"WHEN you go zig-zagging around the country like the proverbial ant on a rock," said Betsy Lane Shepherd, conversing with a MUSICAL AMERICA man last week, "you have to have something to keep you from going crazy, or at least becoming merely a businesslike person like the said ant. I take refuge in my sense of humor. It is a hobby-horse that has borne me over many a rough place, and even at that, I have had to whip him up a lot of times. I've been pretty nearly all over the place since the last time I talked to you, and have seen and heard all manner of funny things and people. I look on life as a sort of continuous side-show and I always have my eyes and ears open for something funny."

"It's a curious thing, or maybe after all, it's not so very curious, but jokes depend very much on geography and what is funny in one part of the country is not funny in another. For instance, in the South, there is the Negro humor, which I think really cannot be beaten, although I was born above Mason and Dixon's Line. Recently I was in a small town in the South and was waited on by a 'cullud gemman' named 'Isaiah.' I said to him that he must have to be very good to live up to such a good old Biblical name. 'Yessum' he answered, 'I orter, and I useter till I went to Deetroit!' Poor Deetroit! Had you any idea it was such a sink of iniquity? Isaiah had the most resplendent gold store-teeth that you ever saw. I told him that they must have cost a lot of money. He grinned and exhibited even some aureate molars. 'Nome,' he said, 'dey didn't cos' me a cent! Dey was a present frum a lady-friend in Deetroit."



Betsy Lane Shepherd, Concert Soprano, in a Dignified Pose; Also, Snapped Playing Hop-Scotch in Washington Square

She said she wanted to give me something I couldn't sell or give away to another gal, and something she could see every time she looked at me! Evidently the quiet of the place after the mad debauchery of Deetroit was getting on Isaiah's nerves, for he told me he was tired and was 'gonna git up and git and dat as recently as possibler!'

### Mishaps at Concerts

"All sorts of funny things happen at concerts as well, and one often needs a lot of self-control to get through a program. I was singing in one place where in the front row there was sitting a small boy with the hiccoughs. Now you can imagine what it was like, waiting for the next gulp! Could anyone keep

their mind on what they were singing? I felt like the man who couldn't go to sleep, waiting for the other shoe to drop!

"Then there are always folks in the audiences, especially in small places, who applaud at the wrong time. Once I was nearly set crazy by a man who clapped in the middle of songs and laughed at very serious ones. I found out afterwards that he was a deaf mute that someone had given a ticket to. Coming out of that same concert, I heard someone in the crowd leaving the hall say: 'Yes, I s'pose it's all right, that high-class stuff, but I'd a darn sight rather hear Hy Byers sing 'Cookies on the Lower Shelf!' 'What's the use?' I thought to myself."

"Then there are the gushing females who belong to women's clubs. Everybody knows them. They are going to get culture if they have to knock it on the head. At one club before which I sang, the locality of which shall be nameless, one of the breed came up to me after I finished and said with much manner, 'Oh, Miss Shepherd, I can't tell you what your singing has meant to me! The moment I laid eyes on you I felt sure you were a true artist and that as soon as you opened your mouth, everything within you would come forth!' Now, is that a compliment, or isn't it? I haven't been able to decide. I suppose the test would be whether I had the same effect on . . . But perhaps I'd better not say that! I seem to be getting in deep!"

"Another club woman who had been to hear the Chicago Orchestra told me she just doted on Mendelssohn and when the orchestra played the 'He-brides Over-

ture' she felt like a snail with salt on it! Rather a gummy simile, don't you think?"

"One of the very worst experiences I ever had, or rather one of the worst successions of experiences, was at a concert we got up one summer at a place where I was staying. They decided that I was to do the 'Spinning Song' and 'Jewel Song' from 'Faust.' I had no end of trouble rigging up a costume, and then we couldn't find a spinning-wheel. Finally two arrived and we had to put both on the stage to avoid hurting the feelings of either owner. Unfortunately I chose the one that squeaked and finally refused to revolve at all. But the climax came when I tried to make my exit. They had rigged up a very pretty little arbor-house, but alas, without regard to my length, breadth and thickness, because when I tried to go through the door, I couldn't get through! Picture my dismay! And the cruel audience laughed at me! But then, who wouldn't?"

"I could go on for hours with the ridiculous things that have happened to me and that I have seen and heard. Some day I may write a book about them. But for a final word, let me say that I advise every artist to cultivate a sense of humor and to exercise it daily, for it certainly helps to make the crooked straight and the rough places plain!"

JOHN ALAN HAUGHTON.

### "Elijah" Well Sung in Lowell, Mass.

LOWELL, MASS., Feb. 14.—One of the outstanding local musical events of the year was the concert given recently by the Lowell Choral Society. "Elijah" was the work performed. The soloists were Doris Emerson, soprano; Elizabeth Lennox, contralto; Charles Troxell, tenor; Norman Joliff, baritone. Wilfred Kershaw was organist, and the Boston Festival Orchestra assisted. Eusebius Hood was the conductor. The work was admirably given. I. F. D.

### Chicago Welcomes Back Gluck and Zimbalist

CHICAGO, Feb. 7.—The popularity that attends Alma Gluck was still with her when she appeared in joint recital with her husband, Efrem Zimbalist, at Orchestra Hall yesterday afternoon. Not only was the hall crowded to the last row of seats, but several hundred chairs had been placed upon the stage to accommodate patrons desirous of attending this notable conjunction of stars. Miss Gluck sang a group of old songs, of the Mozart, Caccini, Paradies and Haydn school; a group of modern works, and a final group with violin obligato which included such works as Massenet's "Elégie" and the formerly popular "Fiddle and I." Zimbalist was heard in the Corelli-David "Folies d'Espagne" and a group of short works. The enthusiasm of the audience was comparable only to its size. E. C. M.

### Sorrentino Applauded by College Audience

GREENSBURG, PA., Feb. 4.—Eight encores had to be given by Umberto Sorrentino, tenor, before the audience which heard his recital at Seton Hill College would let him go last night. Several of these extras were American songs.

### Hot Springs Hears Falk Recital

HOT SPRINGS, ARK., Jan. 26.—A good-sized audience of the city's music-lovers was on hand last evening for the recital of Jules Falk, violinist, at the Auditorium and listened with keen attention to his program. His numbers were artistically performed.

JENKINTOWN, PA.—Arthur Lockhart Seymour, a prominent church and concert singer, was recently married to Elizabeth May Davies of Williamstown, Mass.

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NEW YORK, FEBRUARY 19, 1921

JAMES GIBBONS HUNEKER

"And now it is time to ring down the final curtain on the show."

So wrote "Steeplejack," in the coda of his "avowal of mediocrity," though mediocre he was not, as all the world knew. And now "Steeplejack" is no more, save the essence of him that lingers in his books.

In his last volume—his "Steeplejack"—James Gibbons Huneker wrote as one whose work was done. He confronted death then, though he was hale and well. His sudden departure after an illness of only four days did not find him unprepared in mind or spirit, though he had no direct premonition that his time had come. He talked of returning to his labors as music critic of the New York morning *World*, and a few hours later he was sleeping the sleep of eternity.

In "Steeplejack" he wrote that he hoped to die with his boots on. He reviewed a concert Saturday afternoon. He was gone Wednesday night. The preparation of his next Sunday article for his newspaper was on his mind and his lips only a little while before pneumonia snuffed out the bright flame of his earthly being. It was his wish; his boots were on.

"After sixty," his "Steeplejack" says, "a man's future lies behind him. He dwells in memory-images." He was sixty-one.

Overseas, in other lands and climes, under other flags and in the babble of other tongues, they do him honor. For they share with all Americans the precious inheritance of his "future"—that rich future which now, in his death, so eloquently lies behind him, a vista of delight for all who will turn to his writings. In spite of sorrow, they can bend above his bier in gratitude for his bequest—those priceless "memory-images" in which he dwelt.

Keen critic to the last—master of words and sentences that wore the purple—essayist who dazzled and quickened the pulse with the pageantry of his style—doughty and authoritative champion of the Seven Arts,

who thought and wrote of each in the terms of another; his passing has wrenched from music one who served the muse with a devotion that all the vicissitudes of the critical grind could not change to cynicism or satiety.

He will be recalled and honored as one whose attitude toward music was fundamentally sound and constructive. His friends will ever link his music with his good fellowship and his humanity. They will think of him at the piano, playing Chopin, as he looked to the end—turning to those pages to master which he said an eternity was not too long. No dry bones, this music, but his solace in the face of the inevitable!

"Music" (again to quote his "Steeplejack"), "music, the flying vision . . . music that merges with the tender air . . . its image melts in shy, misty shadows."

With him, a sorrowing multitude writes "Finis," as his coda ends.

"The cloud . . . the cloud, the singing, shining cloud, . . . over the skies and far away . . . the beckoning cloud!"

Is it, indeed, "Finis"; or, beyond that cloud, some new and supernal Promenade?

## NEIGHBORHOOD ORCHESTRAS

The eyes of many communities well may be turned to the group or neighborhood orchestra experiment now being made in New York. A committee headed by Mrs. E. H. Harriman has organized what is known as the American Orchestral Society. In two months the sponsors are said to have formed ten neighborhood groups, with an enrollment of 500 musicians. The plan contemplates the organization of a central orchestra, to be directed by a musician of prominence.

If it takes root and grows, the importance of such a society would seem inevitably to manifest itself in stimulation of interest in orchestral music, bringing this music into the lives of many persons who never have so much as thought of attending one of the concerts of the regularly constituted symphony orchestras. In this respect the neighborhood orchestras should prove an altogether desirable corollary of the neighborhood sings, though they could not, at first, expect to reach such large numbers.

More tangibly and directly than the sings, the group orchestras should—theoretically, at least—lead to contact with art-music and materially increase the number of its patrons. The huge throngs which have attended various recent concerts, where music of recognized worth has been carried, so to speak, to the doors of persons not ordinarily numbered among its patrons, would indicate that neighborhood and group concerts, if properly managed, should never lack for an audience.

Of course, only a fraction of those who are active in neighborhood sings could hope to be participants in the neighborhood orchestral performances. There must be musicianship of a given standard, if the group orchestras are to fulfill their mission. The number of persons already enrolled in the New York project would indicate that in Gotham, at least, there is material waiting for utilization in some such venture.

Another aspect of the neighborhood orchestra plan is one which may be of much moment to smaller communities. It is conceivable that, in spite of certain restrictions and limitations centering in the musicians' union, the group orchestra plan can be adapted as a training school for municipal orchestras. The country over the complaint arises that communities which are hungering for orchestral music have not musicians in sufficient numbers to man proposed orchestras, and that they cannot afford to import players, in competition with the larger cities, for a limited number of concerts. Without attempting to iron out at this time the difficulties that immediately suggest themselves in any attempt thus to make orchestral music a product of the people themselves, there is in the neighborhood or group plan the germ of an idea that should be fostered and developed.

What with the juggling of the names of Polacco and Marinuzzi, Garden and Galli-Curci, Raisa, Coini and various others, opera patrons must go about with cotton in their ears not to hear rumors that all is not lovely in the ranks of the Chicago Opera Association. Similar rumors can be traced back to the days of Rameses and it might even be suspected that the designer of the Sphinx intended to immortalize some prehistoric prima donna-directrix—hence the poker face.

Judging by the fiddlers' invasion which this country still is undergoing, the World War put no such damper on the development of new talent overseas as was prophesied and generally believed. It would seem that half of Europe's male population was wiped out in the conflict and that the other half survived to play the violin.

## PERSONALITIES



Mana-Zucca, Composer-Pianist, with Joan Manen, Spanish Violinist

Artistic friendships are delicate things, they say. If the saying is true, Joan Manen, the Spanish violinist, whose American introduction was so successfully effected this season, and Mana-Zucca, the composer-pianist, who is no new favorite of the public here, must be good horticulturists. Their friendship is as blooming now as when they were heard together in concert in Europe. The photographer recently caught them in front of Mana-Zucca's New York home, where they had probably just been going over the composer's "Bud-jely," a work which is dedicated to Leopold Auer and which Mr. Manen performed for the first time in public at his concert at the Town Hall on the evening of Feb. 12.

Alcock—During a recent visit to Des Moines, Merle Alcock, the contralto, was made an honorary member of the Drake University Chapter of S. A. I., a national musical sorority. Following the election, the singer was conducted through an elaborate initiation ceremony, after which a reception was held in her honor.

Damrosch—Musical minds may or may not run in the same direction, but there remains the interesting coincidence that four numbers which Walter Damrosch chose to present on his "Italian" program recently were also the ones selected by Toscanini to represent the Italian masters. Mr. Damrosch prepared his program last fall, and neither conductor knew what the other was planning.

Romaine—Nothing in the name would lead one to suspect that Margaret Romaine, Metropolitan soprano, is a sister to Hazel Dawn, the stage and screen star, or that a third sister, Nannie Tout, also an opera singer, is related to either. Nevertheless, it is said that Miss Dawn has purchased a ranch near Mesa, Ariz., where the sisters are planning to spend much of their time when not engaged in their professional activities.

Pavlowa—In a recent issue of MUSICAL AMERICA it was stated that Pavlowa's dancing slippers served her for but one appearance. It has been suggested that if the dancer disposes of all her shoes to as worthy a cause as she did while in Portland, Ore., the good she accomplishes must be overwhelming. During her stay in that city she appeared on the stage of the Liberty Theater at a Hoover relief benefit and contributed one of her autographed slippers to the auction which followed. It netted the fund almost a hundred dollars.

Falk—A new criterion of value is that shown by Jules Falk, the violinist, who recently offered to exchange his Stradivarius violin, said to be worth \$40,000, for the eighteen-months-old daughter of Dr. and Mrs. O. W. Huff of Hot Springs, Ark. Dr. Huff, who is a leading dentist of Hot Springs, is an amateur violinist and as much of an enthusiast over old violins as Mr. Falk is over baby Marie. It is reported that Mrs. Huff was driven almost to hysterics by the appearance of seriousness with which the dentist and musician discussed the exchange before deciding to call it off.

Riesensfeld—At the recent conference of motion picture and musical interests held in New York, Hugo Riesensfeld was introduced as "the biggest musician in the movies." As evidence that he is by no manner of means a small man in the movies, he has since been tendered a dinner by officials of the Famous Players-Lasky Corporation in appreciation of his success as managing director of the Rialto, Rivoli and Criterion theaters. An orchestra of more than 100 men, representing the combined orchestras of the three institutions, surprised Mr. Riesensfeld by being present to play his favorite numbers.





### Frightful Consequences of the Volstead Act!!!

A man was given a suspended sentence recently when arraigned before Magistrate William A. Sweetser in the West Side Court, charged with intoxication. The defendant pleaded guilty to the charge and told the magistrate that he had "been drinking varnish." He was arrested in the New York Theater for disturbing the orchestra.

According to the patrolman who arrested him, he apprehended that gentleman as he was singing a song in front of the orchestra rail of the theater, playfully upsetting the music of the first violinist, which did not popularize him with the audience. The accused entered the theater at 10.40 and the regular program was interrupted for ten minutes while he entertained.

### A Matter of Opinion

[Sent by Our Correspondent in Tampa, Fla., where good cigars and other nice things come from]

Movie directors are great believers in atmosphere. Director Frank Borzage, who handled "Humoresque," is of this type.

Some of the scenes of "Humoresque" are laid in New York's Jewish quarter on the East Side. Borzage accordingly brought a Hebrew cantor and his choir to the studio. The director prepared to "shoot" the episode in the picture where the musician-hero is told that he will never be able to play again.

"Give us some sad music," ordered Borzage of the cantor.

The Hebrew choir struck into the weird strains of "Kol Nidre."

Now "Kol Nidre" is a famous Hebrew melody—the most emotional ever written, some musicians say—and its beauty and heart-rending appeal are well known

to anyone who has attended a synagogue. The players in "Humoresque" became conscious of its effects immediately. Vera Gordon, playing the old mother, wept real tears. Gaston Glass, the hero, seemed suddenly to have lost his best friend. Even the electrician looked woe-begone and the cameraman forgot to turn the crank.

"Stop it!" shouted Borzage to the musicians and even his voice was a little quavery. "I want pathos but I can't afford to turn this place into a morgue."

So the choir played "Eli Eli," a Ghetto jazz tune, instead and immediately restored the smiles to everyone's cheeks.

The Central Concert Company, announces that because of the seriousness of Pablo Casals, the Spanish 'cellist, an alteration will be necessary in the concert scheduled for Feb. 8.

### Suggestions Are in Order

From Bellingham, Wash., comes the sad news that in the paupers' graveyard in Coffeyville, Kan., lies the body of a man who thrilled the world! He wrote the song, "There's a Light in the Window for Me." What can we do to the "remains" of the man who wrote "Love Me and the World Is Mine," the Melody in F, the "Humoresque," and "Silver Threads Among the Gold," "In Old Madrid" and some others?

[From the Times-Herald, Waco, Tex., via Judge]

"There to the left is the bewitching Carmen; about her full figure is wrapped the white embroidered shawl, the skirt which shows beneath is flowing and orange in color and IN HER HAIR, with its high Spanish comb, is nestled HER RED NOSE."

## Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.

### Baleful Results of Over-Practise

Question Box Editor:

A wen suddenly appeared on the under side of my wrist a few days ago. I

think it was caused by straining my hand while playing octave studies from the wrist. I am very much worried about it and wish to know the best way of removing it. Are wens dangerous and is it harmful to practice on the piano while they remain? Is there any permanent cure for one? Is an operation necessary?

K. G. S.  
Winthrop College, Rock Hill, S. C.

Feb. 4, 1921.

See a physician at once. What you have is probably not a wen, but Bursitis, an inflammation of the bursa, or sheath of the tendon. If neglected, you may

## CONTEMPORARY :: AMERICAN MUSICIANS

No. 157  
Caroline  
Curtiss

CAROLINE CURTISS, soprano, was born in Jamestown, N. Y., in 1898. In early childhood her voice, which showed promise, was trained by her

mother who had also been a singer of ability. Miss Curtiss early began the study of piano which she continued for many years.

By 1917 she had completed her general education, having been graduated from the regular and vocal departments of Fairmont Seminary, Washington, D. C., where she received training in French, Italian

Caroline Curtiss

and German. Although her first public appearances as soloist occurred in Pittsburgh, Pa., at the ages of five and seven

years, Washington was the scene of her first recital before a large public audience. The year following this she returned to Washington, continuing her vocal studies with Otto Torney Simon. During the season Miss Curtiss filled recital engagements in homes of those of social and political prominence; also before the Friday Morning Music Club, the Arts Club, the Washington Club, the home Club, and as soloist with the Motet Choral Society.

Since that time Miss Curtiss has been under the instruction of Jean Criticos, teacher of Jean de Reszke. Though his studio was formerly in Paris Miss Curtiss's entire training has been received in America.

In June, 1916, Miss Curtiss was chosen to sing the rôle of Marta in Perosi's oratorio, "Raising of Lazarus" at its first presentation in America. Her New York recital début was made March 15, 1919, at Aeolian Hall and she has been heard in other metropolitan appearances in song recitals throughout the Eastern States, and as soloist with the New York Symphony.

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???

### American School at Fontainebleau

Question Box Editor:

Can you tell me where I might obtain full details concerning the school for Americans to be held at Fontainebleau during the summer months and recommended by Walter Damrosch in your issue of Oct. 2, 1920? SIDNEY ROOF.

New York, Jan. 29, 1921.

Why not write to Mr. Damrosch in care of the Symphony Society of New York, Aeolian Hall?

???

### Foreign Names

Question Box Editor:

Will you please tell me the correct pronunciation of these names: J. B. Cramer and Christian Sinding? We have had several discussions on the subject and have no way of proving our points. PAULINE PIERSON.

Albany, Mo., Jan. 29, 1921.

"Cramer" ought, of course, to be pronounced to rhyme with "farmer" but usage countenances its being pronounced to rhyme with "tamer." "Sinding" is pronounced "Sinn-ding," the first syllable rhyming with "tin" and the second with "thing."

???

### Clarinet Literature

Question Box Editor:

Kindly tell me what musical magazine regularly publishes articles on clarinet schooling, if there is one, and who is the world's greatest clarinetist today? JOSEPH A. MEROLA.

Jefferson Barracks, Mo., Feb. 1, 1921. The Metronome, published by Carl Fischer, Cooper Square, New York. The Dominant, published at 20 West Thirty-fourth Street, New York. Questions merely of taste cannot be answered in the Question Box. There is not, so far as we know, any Caruso of the clarinet.

???

### No Light Opera for Florence Easton

Question Box Editor:

In your issue of Feb. 5 you said that I had sung in Gilbert and Sullivan

operas in England, also that I was a member of the original cast of "Utopia Limited." As neither of these statements happens to be true, I am writing to ask you to correct them. There is, or was some years ago, another Florence Easton in England who, I believe, sang in light opera and probably you have me mixed up with her in some way. I have never sung in light opera in any country. FLORENCE EASTON.

New York, Feb. 7, 1921.

We print the above letter from Miss Easton with apologies for our mistake which was due to the fact that last year, during the great success of Gilbert and Sullivan operas at the Park Theater, someone wrote a letter to the Times, in which they spoke of having heard Miss Easton in light opera in England. The name of "Florence Easton" appears among the original cast of Gilbert and Sullivan's "Utopia Limited," first sung at the Savoy Theater, London, Oct. 7, 1893. It was, however, as Miss Easton explains, obviously a case of mistaken identity.

???

### Dates of Artists' Debuts

Question Box Editor:

What were the dates and in what rôles of the débuts of Emma Eames, Marcella Sembrich, Emma Calvé, Jean de Reszke, Lillian Nordica and Pol Plançon. Are any of these artists still singing in public?

ASCHER DEVORE.

Cincinnati, Ohio, Feb. 1, 1921.

Emma Eames, the Paris Opéra, March 13, 1889, as "Juliette." Marcella Sembrich, Athens, June 3, 1877, as "Elvira" in "I Puritani." Emma Calvé, Théâtre de la Monnaie, Brussels, Sept. 29, 1882, as "Marguerite" in "Faust." Jean de Reszke, as a baritone, Venice, Jan., 1874, as "Alfonso" in "La Favorita." As a tenor, in Madrid in 1879 in the title-rôle in "Robert le Diable." Lillian Nordica, Brescia, as "Violetta" in "Traviata," April 30, 1879. Pol Plançon, Lyons in 1877, as "St. Bris" in "Les Huguenots." Lillian Nordica died in Batavia, May 10, 1914. Pol Plançon died in Paris, Aug. 12, 1914. The other singers you mention have retired from the stage. Mme. Sembrich is teaching in New York, and Jean de Reszke in Paris. Mme. Eames is living in Bath, Me.



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## NOTABLES ENRICH CLEVELAND SERIES

Concert-Courses Attract Large  
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Gives Recital

CLEVELAND, Feb. 14.—The ninth season of Morning Musicales, under the direction of Mrs. Adella Prentiss Hughes and Mrs. Franklyn B. Sanders, has just closed. The series brought to Cleveland a number of artists never heard here before. It has always been the aim, in these intimate concerts, to present notable singers and musicians in programs of unusual quality, and this aim was never so fully realized as this season. Nina Koshetz, Russian soprano, and Sascha Jacobinoff, admirable young American violinist, gave the closing concert. The distinctive art of Mme. Koshetz, serious, wholly national in character, unusual in the splendor of its dramatic interpretations of Russian music, formed the fitting climax of the course. The tenth season is to begin in November next.

Artists recently presented in the Bernardi Sunday afternoon series at Masonic Hall have been Emmy Destinn, Carlo Galeffi and Winifred Byrd in one program, and Pasquale Amato, Toscha Seidel and Guiomar Novaes in another. Mr. Bernardi's plan of presenting three artists at each concert results in long programs supplemented by many encores. Audiences have increased since the holidays, and are now large, and always enthusiastic.

Recent recitals in the major class have been those by Josef Hofmann and Alfred Cortot. A chamber music concert was given by the Cleveland String Quartet (Sokoloff, Edlin, Cooley, and de Gomez) with Arthur Shepherd as assisting pianist in a quintet number. Merle Alcock received a cordial welcome when she appeared as soloist with the Harmonic Club Chorus. Eddy Brown was heard with the orchestra of St. Ignatius College.

Hubert Linscott, the new head of the vocal department of the Institute of Music, gave a recital Feb. 8, before an audience consisting of the directors and a few friends of the school. Mr. Linscott, who comes here from New York, has been associated with Marcella Sembrich as instructor in diction, and has conducted classes of his own. His welcome was markedly cordial, and, with the assistance of Lucretia Biery Jones at the piano, he presented an interesting program of French, Russian and American numbers.

Ninety-eight out of 140 applicants for five scholarships of the Institute have been heard, and of these twenty-three have been recommended for further examination. Two scholarships in piano and one each in voice, violin, and cello have been offered. Ernest Bloch, musical director of the Institute, and Mrs. Franklyn B. Sanders, its business executive, consider that the talent attracted is of excellent quality.

A recent addition to the faculty of the Institute is Edwin Arthur Kraft, whose organ recitals in Trinity Cathedral are an essential part of a Cleveland musical season. Mr. Kraft is now the head of the Institute's organ department. Weyert A. Moor, of the Cleveland orchestra, has recently been secured for the flute department. A. B.

Young Pianist Impresses Audience in  
Lima, O.

LIMA, OHIO, Feb. 14.—Barely escaping the "baby prodigy" charge, a young recitalist greatly impressed an audience here recently. Corinne Croy, thirteen, will surely be a pianistic power when her gifts are developed and matured. This is the verdict after a hearing of the little daughter of Rhonda Zetlitz

Croy, whose maternal grandmother was a close relation of Grieg. The program included the Beethoven Sonata, Op. 27, No. 2; a Duvernoy Etude, the Bach two-part inventions, Nos. 1 and 2, and a Lullaby of her own composition. The latter had to be repeated. Several Chopin preludes and a piece by Godard were also given. Miss Croy played entirely from memory. H. E. H.

University of Akron Clubs Aided in Concert by Sorrentino

AKRON, OHIO, Feb. 8.—The Glee Clubs of the University of Akron, with Umberto Sorrentino, New York tenor, and J. Garfield Chapman, Cleveland violinist, as soloists, last evening repeated the program of their first concert given on Saturday at the Crouse Gymnasium, to a crowded house. Mr. Sorrentino's appearance was the chief feature. Professor DeLeone of the music department of the University conducted the choral numbers and acted as accompanist for the soloists. Akron welcomed the opportunity to hear Mr. Sorrentino again.

Announced as her last recital in New York this season, Marguerite d'Alvarez will give a third program in Aeolian Hall, Thursday evening, Feb. 24.

## DRAW TOLEDO AUDIENCES

Raoul Vidas, Hana Shimozumi and Augusta Cottlow Heard

TOLEDO, OHIO, Feb. 7.—Raoul Vidas, violinist, and Hana Shimozumi, Japanese soprano, appeared at the fifth concert of the Civic Music League course, at the Coliseum, Wednesday evening. Mr. Vidas found instant favor with the large audience and during the program was recalled again and again. He proved to be a violinist of excellent attainments. Miss Shimozumi revealed real concert ability. She has a very pleasing voice and personality. Samuel Richard Gaines was her accompanist.

Augusta Cottlow, pianist, appeared at Scott Auditorium Thursday, Feb. 3, under the auspices of the Piano Teachers' Association. Of especial interest in an admirable and well-played program was the Bach-Busoni Toccata in C and Schumann's "Carneval." J. H. H.

Big Audience for Sharlow Recital in Ripon

RIPON, WIS., Feb. 4.—Before a capacity audience here last evening, Myrna Sharlow, soprano, gave a successful recital. She was in excellent voice and held the attention of her hearers throughout.

## Recent Works by American Composers From Concert Programmes—Season 1920-1921

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MARION BAUER From Hills of Dream (2 Keys) \$0.60 Orientale (2 Keys) .50 Sung by Dicie Howell and Christine Langenhan	A. WALTER KRAMER Eklog, Op. 41, No. 1 \$0.60 Played by Fritz Kreisler, Toscha Seidel, Albert Spalding, Sascha Jacobinoff, Cecil Burleigh, Thelma Given
GENA BRANSCOMBE At the Postern Gate (2 Keys) \$0.60 Just Before the Lights Are Lit (2 Keys) .50 Sung by E. De Gogorza and May Peterson	PIANO
RALPH COX To a Hilltop (2 Keys) \$0.60 The Afternoon (2 Keys) .50 Sung by Mme. Edmunds-Hemingway and Theo Karle	MARION BAUER The Tide, Op. 10, No. 1 \$0.50 Played by Rudolph Reuter
ARTHUR FOOTE Shadows (Soprano or Tenor) \$0.50 The Red Rose Whispers of Passion (2 Keys) .50 Sung by Florence Macbeth and John McCormack	CHARLES DENNÉE Concert Etude, Op. 40 \$0.75 Played by Elizabeth Siedhoff The Whirling Doll, Op. 41, No. 2 .60 Played by Guy Maier
G. A. GRANT-SCHAEFER Giles Scroggins (Baritone) \$0.60 Sung by Cecil Fanning and Chas. E. Lutton	DAVID SEQUEIRA Sardana, Op. 22, No. 1 \$0.50 Played by Walter M. Smith
JOHN W. METCALF Jibiwanisi (Ojibway Indian Love Song) (2 Keys) \$0.50 To a Swallow (2 Keys) .50 Sung by Mme. Edmunds-Hemingway and Christine Langenhan	ALEXANDER STEINERT, JR. Mirage \$0.75 Played by Percy Grainger
HAROLD V. MILLIGAN Sunny Days of Childhood— Wash-Day, Growing, The Caged Bird, At Dusk, Wishes (Complete) \$1.00 Tomorrow (Medium Voice) .50 Sung by Florence Otis	ORGAN
FRANCISCO DI NOGERO La Gitanina (From Roumanian Fields) \$0.75 Sevilla Love Song (2 Keys) .60 Sung by Mme. Matzenauer and Christine Langenhan	ROSSETTER G. COLE A Song of Gratitude \$0.75 A Song of Consolation .60 Played by Clarence Eddy and Samuel A. Baldwin
CLAUDE WARFORD In My Garden (2 Keys) \$0.50 Thy Heart's a Rose (2 Keys) .50 Approach of Night (2 Keys) .50 Sung by Olive Nevin and Florence Otis	HAROLD V. MILLIGAN Allegro Jubilant \$0.60 Prelude on a Traditional Melody .65 Played by Clarence Eddy and Samuel A. Baldwin

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## LINCOLN'S RECITAL LIST

Breeskin, de Bouzon, Karle and Others  
Contribute to Week's Offerings

LINCOLN, NEB., Feb. 5.—One of the most enjoyable, as well as most artistic concerts given in Nebraska for many months, was that given at the City Auditorium on Monday evening by Elias Breeskin, violinist. Mr. Breeskin and Cecil Fanning were scheduled for a joint recital, but at four o'clock word came that Mr. Fanning had been detained in Texas, so Mr. Breeskin, coming to the rescue of the local management, gave the complete program. Much enthusiasm was manifested by the large audience present.

Marcel Roger deBouzon gave the second of his series of historical musicales at the Lincoln Hotel Ball Room on Tuesday evening. Mr. deBouzon was assisted at the piano by Gertrude Culbertson Bell, and in an explanatory lecture, by Director Adrian Newens of the University School of Music. The title of the program was "From Glinka to Rachmaninoff."

Theo Karle gave a successful recital at the City Auditorium recently under the local management of C. O. Bruce.

The annual mid-year concert given by the various musical organizations of the City High School, at the high school auditorium, on Friday evening, was attended by a record breaking audience, which evinced great interest in the splendid results being accomplished under the direction of H. O. Ferguson. A chorus of nearly 500 students was one of the features of the evening's work. Others participating were the band, orchestra, string quartet, and boys' and girls' glee clubs.

H. G. K.

## D'Alvarez Engaged for Virginia Festivals

Marguerite d'Alvarez is one of the first soloists announced for the May festivals to be given by the Norfolk Music Club and the Wednesday Club of Richmond, Va. She will be soloist with the Phila-

delphia Festival Orchestra, Thaddeus Rich, conductor, in both cities, singing in Norfolk on May 9 and Richmond on May 11. She has also been engaged by the Mendelssohn Club of Albany, Dr. Frank Sill Rogers, conductor, for a concert on May 19 and for a return recital

## NOTABLES IN NASHVILLE

Johnson, Tetrassini and Tollefsens Admired in Concerts

NASHVILLE, TENN., Feb. 8.—A recital by Edward Johnson, tenor of the Chicago Opera, with Edgar Nelson at the piano, attracted a good-sized audience to Ryman Auditorium. His easy and unassuming manner, the rich, vibrant quality of his voice, and intelligence of interpretation caused a sensation. Arias from "Andrea Chenier," "Pagliacci" and "Girl of the Golden West," songs by Herbert Hyde, Cyril Scott, Griffes, and Hageman, and a group of folk songs were on his program. Tetrassini was as charming as ever in a recent concert. The "Caro Nome" and "Lucia" mad scene, and numerous songs showed all the well-known brilliance of her voice. Max Gagna gave some 'cello solos, and J. Henri Bove played flute solos and obbligatos with admirable clarity. Francesco Longo was a capable accompanist.

The Tollefsen Trio appeared both at the Ward-Belmont and for the Centennial Club in works by Rubinstein and Schütt. Augusta Tollefsen displayed remarkable skill and warmth of tone in some piano solos, while Carl Tollefsen, violinist, and Paul Kéfer, 'cellist, made highly favorable impressions by their solo and ensemble work.

A. S. W.

EUGENE, ORE.—A program of Beethoven and Schubert numbers was given by members of the Mu Phi Epsilon, a women's national musical sorority, at the University of Oregon recently. Those taking part were Beulah Clark, Margaret Kern, Aurora Potter, Alberta Potter, Imogene Letcher and Mme. Rose McGrew.

in Toronto under I. E. Suckling's management on May 23. This will probably be her last date for this season as almost immediately afterward she will sail for her home in England to remain there until November when she will return here.

## STANLEY LEADS CHORUS

Idelle Patterson and Winston Wilkinson Aid New Rochelle Society

NEW ROCHELLE, N. Y., Feb. 1.—With James Stanley as its leader, the Choral Art Society, newly organized from the older organization of the Women's Choral Club, gave an excellent first concert in the Mayflower School. Only nine rehearsals had been held. Incidental solos in some of the choral numbers were sung by Mrs. Rowe and Mrs. Young. A treat not announced on the program was the singing of two songs by Mr. Stanley, who is well known here as a bass soloist. Mrs. Eleanor Stark Stanley has been retained as accompanist, a post which she fills capably.

The crowning attraction was the appearance of Idelle Patterson, coloratura soprano, and Winston Wilkinson, violinist, as assisting artists. Miss Patterson's operatic airs yielded only to her group of songs in interest. Mr. Wilkinson gave special pleasure with an arrangement of "The Rosary," which he gave as an encore.

## Miss McCue and Lyric Male Quartet Heard in Jersey City

JERSEY CITY, N. J., Feb. 8.—The second of the series of classical concerts at the First Congregational Church last evening, brought forward a Scotch program. The Lyric Male Quartet, G. R. Gillease and W. H. Hyatt, tenors; G. L. Craig, baritone, and G. A. Fisher, bass, were heard in solo and ensemble numbers. Beatrice McCue, contralto, contributed three of the eight programmed groups. Emma Clark Bridge was at the piano for the artists.

## READING HEARS SYMPHONY

Local Forces in Concert with Ethel Newcomb as Soloist

READING, PA., Feb. 14.—At the third concert of the season, given in the Rajah Theater, the Reading Symphony played Weber's "Freischütz" Overture and Beethoven's Eighth Symphony. The orchestra, under Harry Fahrbach, developed admirable tone quality and gave very interesting performances of the two works.

Ethel Newcomb, the soloist, who was heartily greeted, presented Beethoven's "Emperor" Concerto. Her impressive delivery and fine technique made her work memorable. Liszt's "Campanella" and Chopin's Ballade in A Flat were conspicuous numbers in the latter part of the program.

An unusual concert was given at the Woman's Club recently by Chester Whittel, a popular pianist, and Otto Wittich, concertmaster of the local Symphony. Both players were in good form and gave sterling readings of Grieg's C Minor Sonata, Brahms' Sonata in G and Lazzari's bright and melodic Sonata in E.

W. H.

## New York Début for Tilla Gemunder

A metropolitan début recital will be that of Tilla Gemunder, soprano, at the Princess Theater on the afternoon of March 6. Miss Gemunder will have Claude Warford at the piano in her ambitious program, which includes a group in French, another in Swedish and Norwegian and two groups of songs in English.

SEATTLE, WASH.—Dai Steele Ross, contralto, who was one of the winning soloists in the recent program submitted in the Fine Arts Society Gallery by the Women's Auxiliary to the Seattle Symphony Association, in compliment to its members and the visiting soloist, Daphne Edwards, has been engaged to tour the Northwest with C. H. Demorest, organist of the First Church of Christ Scientist.

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a Triumph at Manhattan Opera House



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To this sanguinary and resentful play by A. Donaudy Mr. Marinuzzi has set a score which is high in character. The wedding choruses are pretty indeed. The cavalcades, the attack on the castle, the burning skyline—Mr. Marinuzzi gives us these hot off the score. If his music will not charm you, it will at least intimidate you. And tell you something of his seething and energy. He has written with a sure, rapid workmanship. He is one of the most musicianly beavers in New York. Should he leave—and there seem to be rumors that he is going to—he will be a loss not easy to account for.—*The Sun*, Feb. 5.

Much of Mr. Marinuzzi's music is Wagnerish, but post-Wagnerian voices also ring through the tumult. If the opera is given here again it will be pertinent to discuss the score at greater length.

The performance was in general very spirited. Mr. Marinuzzi conducted with infinite care and vitalizing power. The best element in the staging was the uncommonly artistic lighting.

The audience that witnessed the production was large. There was a great deal of applause for the chief artists and after the second act and again at the end there was an ovation for the composer-conductor.—*The Globe*, Feb. 5.

Mr. Marinuzzi has written some beautiful music and he has scored his whole opera very skilfully. The chorus at the start is lovely, and there are excellent duets between soprano and tenor (bride and groom) in the first and second acts. Somewhat in the fashion of Montemezzi, though without the least suggestion of imitation, Mr. Marinuzzi has joined Italian melody and Italian spirit with a Wagnerian orchestra. Some of his orchestral effects are strikingly original.—*The Evening Telegram*, Feb. 5.

Mr. Marinuzzi was acclaimed by the large audience at every opportunity from the moment he appeared in the orchestra pit until several minutes after the final curtain, when he was on the stage.—*The Evening World*, Feb. 5.

In their treatment of the dramatic subject composer and librettist have tried to symbolize the downfall of relentless medievalism and the rise of the idea of freedom. And it must be admitted that Maestro Marinuzzi had carried out the scheme he had in mind with a firm and skilful hand, never losing his grip on the big ideas he sought to illustrate.

The chorus plays an important part. The pretty vocal ensemble at the beginning of the first act, written in expansive four-four time against the three-four stride of the orchestra; the nuptial chorus; the grand chorus at the entrance of Corrado, with shifting rhythms to suggest the excitement of the crowd; the song of the eight pages in the second act against the chorus of the Cortège; the final Hymn of the Centuries, in which the composer employs much of his thematic material with inspiring effect—all are models of excellent writing.

It was Marinuzzi's intention, it seems, to avoid the recitative or parlando style in his treatment of the voices, and to have all of the characters in the drama sing in a purely melodic utterance. He has accomplished his purpose in a manner not only remarkable but peculiarly effective.

The love duet in the first act is worthy of note. So, too, the scene between

Isaura and Mazurek at the close of the second act, with a muted trumpet intoning an obbligato far away.

In the latter episode the composer obtains a remarkable effect of luminosity—appropriate accompaniment to the dawning of the day—by dividing and subdividing his strings.

Nor should the scene between Glorianda and Mazurek in the last act be forgotten, where a solo violin, with muted G string, adds its poignant voice to the ensemble.

After a single hearing, indeed, one is inclined to appraise this opera of Marinuzzi's as one of the most notable contributions to the lyric stage by any of the younger Italian composers.—*New York American*, Feb. 5.

Both librettist and composer have known how to go to work to make an opera, and "Jacquerie," notwithstanding a somewhat long-drawn exposition of affairs in the first act, is effective. Mr. Marinuzzi writes as the modern Italian that he is. He has striven much for orchestral color and atmosphere, and his skill in the matter has produced numerous passages of striking power.

Mr. Marinuzzi, like his fellows, does not hesitate for a moment at biting cacophony when he calculates to heighten his effects by it. For the voices he has written in a somewhat formless arioso style, which at moments assumes a greater shapeliness in an approach to melody.

Musically the first act is the least interesting of the three. The mood is a grievous one, and the composer has asserted it by much wailing in voices and orchestra, perfectly justified in the posture of circumstances. The choruses in the second act come refreshingly after what has preceded. The climax of this act and, indeed, the high point of the opera, is the scene between Mazurek and Isaura at the end of this act, where the bride is restored to her husband to die.

Here the tide of passion and grief rises high and the composer has found music truly beautiful and truly expressive of the situation.—*New York Times*, Feb. 5.

There are few definite themes, but the composer has caught something of the spirit of the fourteenth century. Isaura's suffering, which drives her through madness to death, was poignantly expressed by the wayward music, rather more in the modern French manner than in the Italian.

It is an opera of distinct allurements. It was staged impressively and Marinuzzi conducted his score with infectious enthusiasm.—*The Evening Mail*, Feb. 5.

Signor Marinuzzi endeared himself to the New York public by his admirable conducting of the Chicago company's operas, last year and this. His admirers were out in full force last night and they showered on him volleys of applause. One no longer expects bel canto of the ornamental variety from Italian composers; Verdi did away with that foolishness, and Mascagni, Leoncavallo, and Puccini did not come to its rescue. They still, however, preserved the Italian tradition regarding a flowing melodic line and prevailing consonance. In "Jacquerie" dissonance reigns supreme, as in the Works of Mallipiero and the other ultra-modern Italian composers.—*The Evening Post*, Feb. 5.

## ERIKA MORINI IN INITIAL RECITAL

Pupil of Sevcik Reveals Notable Qualities in Program at Aeolian Hall

Astounding virility and a technique so fluent as to give darting and sonorous effects to her show numbers, provided the first recital program of Erika Morini, pupil of Sevcik, with much interest. The vividness of the opening Paganini Concerto in D was an augury of unusual musicianship, of a scintillant art which the remainder of the program in part fulfilled. When Miss Morini essayed compositions which demand vivacity and flashing interpretations she matched some of the most notable younger exponents of the bow. In the substance of

Tartini-Kreisler's "Variations on a Theme by Corelli" and in the lightsome Mazurka of Zareycki she displayed well her fleetness.

But that she still has much to acquire in dignity and artistic poise, her playing of other numbers clearly indicated. In such slow treading matters as Bach's Air for the G String, Beethoven's Romance in G Major and the Mozart Adagio in E Major, Miss Morini was less the artist. Lack of profundity in tone and in delineation gave a too sheer aspect to her work.

The Saint-Saëns Introduction and Rondo Capriccioso ended her offerings, save for added encores.

A large audience, including a great number of notables, gave definite encouragement to the young artist. Her talent is without question an unusual one, and the acquisition of further pose and maturity should ripen it into commanding artistry.

Alice Morini, apparently her sister, provided accompaniments with much assurance.

## STOKOWSKI STIRRING IN READINGS OF RUSSIAN ART

Program of Tchaikovsky Finds Philadelphia Leader and Orchestra at Their Best

PHILADELPHIA, Feb. 14.—There are few, if any conductors now before the public who can play the virtuoso more brilliantly than Leopold Stokowski. The material set for interpretation, however, must be suitable. The leader of the Philadelphia Orchestra delights in the exhibition of emotions through art, in vivid musical contrasts, in the clash and drive of tone against tone.

For this reason Tchaikovsky is preeminently suited to Mr. Stokowski's gifts. Indeed, when any Russian music is under consideration, the extraordinarily responsive orchestra becomes a pulsating, eloquent instrument. But Tchaikovsky reveals its virtues to the full and so comparatively conventional a program as that composed of the "Pathétique" Symphony, the "Nut-Cracker" Suite and the "1812" Overture is immediately lifted from the commonplace.

The audiences which attended the Philadelphia Orchestra concerts in the Academy on Friday afternoon and Saturday evening of last week were profoundly stirred by Mr. Stokowski at his best. The "Pathétique" throbbed and quivered under the leader's magnetic baton. The sentiment was not saccharine, but deeply touching and convincing.

The graceful, dainty Tchaikovsky was disclosed in the "Nut-Cracker" numbers, all exquisitely played. H. T. C.

## WELSH PIANIST IN RECITAL

Daniel Jones Offers Classic Program in Aeolian Hall

Daniel Jones, a comparatively newcomer from Wales, appeared in a piano recital in Aeolian Hall on Friday evening, Feb. 11. His program comprised the Brahms Variations and Fugue on a Theme by Handel, the "Appassionata" Sonata of Beethoven, Schumann's "Kreisleriana" and Liszt's "Après une Lecture de Dante." Such a list augured broad musicianship and high technical skill in its compiler, for the Brahms variations and the Beethoven and Schumann classics form a trio of indubitably immortal compositions.

For these reasons Mr. Jones raised expectations very high. Sincere he was, and commendably unaffected in his approach to the arduous task he had elected, but his technique digital and pedal was not always adequate. A friendly audience, however, manifested much approval by generous applause.

## Loretto del Valle Marries

Mrs. Frances Wethling has sent out announcements of the marriage of her daughter, Loretto del Valle, to Richard Barrington Tschudy, Jr. The marriage took place in New York on Feb. 7. Mr. and Mrs. Tschudy will make their home in Philadelphia.

## Minnie Carey Stine Heard in and About New York

Minnie Carey Stine, contralto, has made a number of appearances recently in New York and vicinity. On Jan. 25, Miss Stine sang with the Montclair Club, offering an aria from Saint-Saëns's "Samson and Delilah" and a group of

songs to which she added several encores. On Feb. 9, she sang for the "Life as a Fine Art Club" at the Hotel Commodore and repeated the program the following day at the Church of the Strangers. On Feb. 15, she was heard by the Arts Assembly in New York; Feb. 17, at the Waldorf-Astoria before the Daughters of the Empire State and on Feb. 20, for the Pleiades Club at the Hotel Brevoort.

## SCANDINAVIANS IN RECITAL

Johanne-Margrethe Sømme and Erik Bye Appear in Aeolian Hall

The joint recital of Johanne-Margrethe Sømme, pianist, and Erik Bye, baritone, under the auspices of the American-Scandinavian Foundation, New York Chapter, drew a large audience including many of their countrymen to Aeolian Hall on the evening of Feb. 12. That Mr. Bye is an experienced artist was demonstrated by his dramatic singing of an aria from "Rigoletto," with which he opened the program. His fine voice is of robust fiber, and he commands a good mezzo voce. In Scandinavian songs and in numbers by Huhn, Schumann and Bemberg, as well as in the several encores which he added, he showed a fondness for dramatic climaxes which sometimes caused him to over-reach the natural limitations of his voice.

Miss Sømme was heard in Grieg's Ballade and numbers by Debussy, Juon and Chopin. She plays with facility, imagination and good taste. Especially good work was done in the Grieg number, in which she was successful in catching the spirit of the various moods. The audience demanded a number of encores.

## Arturo Espinoza and Mary Sirvart in Musicales

Arturo Espinoza, 'cellist, and Mary Sirvart, soprano, gave a musicale at the Hotel Plaza, on Feb. 8. Mr. Espinoza, with mellow tone, played Sonatas by Caporale and Boccherini and a group of shorter numbers, while Mlle. Sirvart offered interpretations of Ravel, Vivaldi and Finden.



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## PEORIA PROJECT HAS GRATIFYING RESULTS

Children's Musicales Attracting Wide Attention—Visits by Noted Artists

PEORIA, ILL., Feb. 8.—Peoria's new musical movement for children, the Saturday morning Junior Drama Musicales, given once a month at the Madison Theater, is attracting much attention from other cities throughout the country which are also interested in an inspiring form of entertainment for children. A number of letters have been received by the chairman, Mrs. Charles Dixon, regarding the whys and wherefores of this venture. The project

was instituted last fall with a two-fold purpose—that of providing wholesome films for children at a price all could pay (five cents) and at the same time instilling in their minds something of the value and beauty of music.

The plan of program consists of one worthwhile film, community singing by a director who understands children, a dance number, and one or two musical solos with brief explanation. From the start the idea was an undoubted success, and while two performances are given on these Saturday mornings it is often necessary to turn some of the crowd of tots away.

Perhaps the most elaborate of these affairs was given Jan. 29 when a musical sketch, "Entertaining Miss Peoria," composed by Mrs. Dixon, was put on by the children, in costume, it being symbolic of the coming of music, dancing, pictures and singing to the young folks of Peoria on these Saturday mornings.

The appearance of Guiomar Novaes, pianist, at the Shrine Temple, Feb. 3,

under the auspices of the Amateur Musical Club, is, so far, the most satisfying musical event of the club's season. The large audience which greeted Miss Novaes was more than usually receptive and appreciative of the playing of this artist, being especially charmed with the unusual vitality which marked her work. She had to respond to many encores.

Among the other winter attractions of note which the club has sponsored was the recent appearance of the Tollefsen Trio. Peoria has been fortunate in hearing, from time to time, nearly all of the great ensemble organizations of our country, but it is safe to say that none pleased it more than the Tollefsens.

Another interesting feature of mid-winter music activities was the presentation of "The Mikado" by the students of the new school of music which was added to Bradley Polytechnic Institute last fall. The opera took place at the Majestic Theater, under the direction of Charles Keep, head of the vocal department, and was a success from every standpoint.

In preparation for a music Memory Contest planned to be given in the schools during May, under the direction of Miss Clara Daily, music supervisor, pupils are now studying noted compositions and composers, featuring mostly Americans. The movement is fostered by all the music forces of the city, clubs, press, theaters and teachers. In addition to a two-minute listening lesson every morning at the schools, when the same selection is heard the week through on the phonograph, the newspapers have co-operated to the extent of giving space to an explanatory talk daily, covering the entire list of compositions to be learned. The motion picture houses are lending valuable co-operation. H. M.

## OPERA AND SYMPHONIC WORKS GIVEN IN TOKIO

Efforts of Kosçak Yamada, Japanese Composer, Lead to Important Musical Achievements

TOKIO, JAPAN, Jan. 10. — Kosçak Yamada, the Japanese composer, gave a season of operas and symphonic music during the latter part of December at the Imperial Theater, Tokio. The March of Pilgrims from Berlioz's "Harold in Italy," Debussy's "Prelude a L'après midi d'un Faune," Saint-Saëns's Marche Militaire Française, Wagner's Vorspiel to "Die Meistersinger," Dvorak's "New World" Symphony, were among the works performed under the bâton of Yamada by an orchestra of about eighty pieces, the finest body that could be assembled in Japan. Debussy's "L'Enfant Prodigue" was given on Dec. 28, and repeated with the third scene from Wagner's "Tannhäuser" in addition on Dec. 30. The Wagnerian scene was also given on Dec. 29.

Originally it was Yamada's intention to have the rôles filled with native artists but insurmountable difficulties having hindered its realization, the principal parts were played by foreign artists, mostly from Russia, such as Mr. Alexandroff, Mme. Hermides, Nina Skorohodova, with the notable exception of Yuji Itoh, a young Japanese tenor, who made his début in the title rôle of "L'Enfant Prodigue." The Pilgrims' Chorus in "Tannhäuser" was admirably sung by Japanese musicians under the direction of Mr. Konoye.

The whole affair, although involving some financial loss, evoked the unanimous admiration of the sincere lovers of music and drama. Particularly was the work of Yamada as general director, conductor and impresario admired. The venture should do much to further Yamada's persistent efforts toward the goal of grand opera and music drama by Japanese artists only.

A season similar to that in Tokio is to be given in Osaka this month under the auspices of the Osaka Mainich Shimbun. H. I.

FOREST CITY, IOWA.—Phillis Brown has joined the Moore Musical Quartet in Des Moines for a long engagement with the Radcliffe Chautauqua Bureau.

## ENGELL VISITS MILWAUKEE

Danish Soprano Offers Recital—Chicago 'Cellist Gives Benefit Program

MILWAUKEE, WIS., Feb. 7.—Through the initiative of Margaret Rice in her Twilight musicales, a large audience was enabled to hear Bergit Engell, Danish soprano. Miss Engell lays chief emphasis on interpretation, and the large audience gave her cordial approval, especially in her Mendelssohn, Schubert and Strauss songs. Other composers represented were Franck, Grieg, Handel and John Alden Carpenter.

Hans Hess, Chicago 'cellist, gave a most enjoyable program at St. John's Auditorium under the management of Alois Smerz and Paula Graetz. The recital was given as a benefit for Mary Adams, a blind girl, who desires to pursue her piano studies. A musician in the fullest sense is Mr. Hess and good judgment and taste are constantly apparent in his work. The program included Corelli's Sonata in D Minor, Lalo's Concerto in D Minor and compositions by Kreisler, Gluck, Chopin, Popper, Saint-Saëns and others. C. O. S.

Concert by New Amsterdam Musical Association

The New Amsterdam Musical Association held its pre-Lenten concert Sunday evening, Feb. 6, at New Star Casino, New York. The soloists were Minnie Brown, soprano, and Felix Weir, violinist. An orchestra conducted by Allie Ross played the Overture to "Martha," "Scenes from an Imaginary Ballet" (first movement), "Petite Suite de Concert," "La Caprice de Nannette," by Coleridge-Taylor, a portion of "Scheherazade" by Rimsky-Korsakoff; "Dance of the Warriors," by Montague Ring; Intermezzo from "Naila," Delibes, and works by Nevin, Sinding and Elgar. Miss Brown sang an aria from "Cavalleria," and Mr. Weir played "Zigeunerweisen" by Sarasate. Both were given an enthusiastic reception.

## New Ware Song a Success

The new Harriet Ware song, "Iris," is already meeting with success. Frieda Hempel made a deep impression with it at her Boston recital, and Corinne Rider-Kelsey and David Bispham are also using it. Another song of Miss Ware's, "Stars," is to be published within the week.

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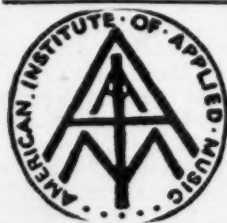
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# Pianos of New York's Public Schools "Literally Falling Apart"

Charles D. Isaacson Recounts His Experience of Decrepit Instruments Adorning Halls of Learning—Swathed in Red Tape, Pianos Insist on Coming to Pieces Unless Desperate Devices Are Applied—What Happens When a Special Piano Is Sent—Need for Arousing Public Opinion

By Charles D. Isaacson

[Second Article]

**B**LESSINGS be on the head of MUSICAL AMERICA, for the campaign it has started against the evils of New York's public school music. Much should come out of this activity, and I trust that all who have the opportunity to add the strength of their name, prestige or active support, will aid in making an impression upon the officials who are hide-bound in ignorance and political vice. Public opinion is the thing, and if there's no other method left to bring about the results which good sense suggests, then it behooves us to tickle the offenders with a sharp-pointed journalistic pen, to get some action.

First, I wish to make myself very clear on one point. I feel that any campaign of this sort, which directly or by intimation, casts a hurt upon George Gartlan, the present director of music, would be inimical to the best interests of our cause. Gartlan is a man who has fine ideals, is unusually intelligent, and really is trying to do the right thing. His predecessor, God rest his soul, dear Dr. Rix, was a conservative of the worst order, and if anybody ever saw his dirty, dishevelled desk, one would have known the condition of the school music . . . I remember one time, I ran an item in the *Globe* about the bad pianos. Dr. Rix had consistently refused to tune them at our request, but some of the bigger city officials had marked the newspaper and Dr. Rix had stirred. He was a dear old man, and George Gartlan succeeded to that which few envied for its difficulties and its honors. Associated with Mr. Gartlan is Mr. Donnelly, a witty, good-tempered, highly cultured gentleman. Messrs. Gartlan and Donnelly have the cause of music in their hearts, and are fighting the unbelievable conditions with a stern sense of duty. They are between the necessity of keeping the politicians at bay, sitting tight to their jobs and yet moving the mountain to accomplish the impossible.

So that if this fight is made for George Gartlan and his department, rather than against it, more will come out of the effort than otherwise. To hinder Gartlan will interfere with our own purposes.

Then may I be permitted to add some sidelights upon the New York school

music situation? For in the course of the development of the *Globe* Free Concerts, the school buildings have become an important integral part of our chain of centers. In fact, I have perhaps had occasion to come into intimate contact with more New York schools and pianos than any other man in America! During the five years of our activities, I have given concerts in no less than 150 school buildings in all boroughs. From the elementary schools to high schools, to the City College.

## Schools as Houses for Aged Pianos

I must say that my acquaintance with the school pianos has not been such as to cause any love for them; excepting perhaps reverence for old age. Some of the instruments are positively falling apart! I am not now speaking of their being out of tune or antiquated in model—but that they are coming to pieces! Often times I have had to devise a method of propping up one leg, or even—ing off another. To find the desk unable to stand erect is a common occurrence. Sometimes the desk hangs by a hair. You know that a three-page song will be supported, but an eight-page manuscript will weigh it down. Once we had to get a piece of rope to tie the soft pedal in place, and on another occasion we had to find a wire foil to connect the pedal with the internal part of the piano—once there were no pedals at all. To find a piano with one to half a dozen notes which don't play at all, with the ivory missing, with strings broken—this is as nothing.

In the Theodore Roosevelt High

School there is a square piano of the type which was burned by the hundreds on the top of a mountain. In order to use it, the poor accompanist had to transpose every composition a full note higher. Square pianos are still to be found in many of the modern school buildings. With everything else up to date, the music only has been made to suffer, it would seem.

## In the Early Days

In the very earliest days of our missionary movement our very finest concerts were conducted with the accompaniment of square pianos, uprights, and benighted grands. I recall one concert where Max Pilzer, the violinist, was appearing with David Bispham, the baritone, and Idelle Patterson, then just beginning to become known as a brilliant soprano. The piano was a grand, it was badly out of tune, pitched very low, and inclined to be croupy and asthmatic in tone. I was less adept in handling sensitive musical temperaments than I am now; Mr. Pilzer started a concerto, his sister (now better known for her rich contralto voice) played the notes. I remember that he stopped, looked aghast, and was about to flee from the stage. But I begged him, the audience looked on wondering what would happen, and he finally finished.

Since I have learned ways and means of evading most of the difficulties: it has been a campaign of maneuvering as skillful as any general might conceive. But in those days, how we suffered.

It seems that oftentimes the architects in desperation at the necessity of placing a piano in the school auditoriums, decided to put it as far out of reach as possible. Therefore, one often discovers a piano stuck off on the floor, far away from the stage. In order to bring about an accompaniment, the soloist must either move over to the piano and stand on a level with the audience, or else—or else depend upon the accompanist as having a good hearing, and trusting to luck that the piano and vocal notes will blend somewhat effectively . . . I can hear my readers saying: "How silly, why not move the piano to the stage?" Ah! That is what anybody would think could be done—anybody but a school piano authority. Here the rules are so stringent that to dare to move the piano were the grossest kind of offense; one would imagine that the piano were of priceless worth; but no, were it the worst assortment of junk you ever saw, the rules say "Thou Shalt Not Move It!" Of course it is possible by signing some sort of multicopy statement to procure a special dispensation which will notify the superintendent of the building, the principal, the assistants and the engineer, that by authority of so and so, this bearer, so and so is to be permitted to move the piano from such and such a place to such and such a place and to return it in perfect condition. (How in perfect condition, I don't know, except to make it over.)

## An Incident in Williamsburg

Once we traveled in the cold and wind and snow to a school in far Williamsburg to give a *Globe* Free Concert. The audience were there and eager to hear the music, of which the program promised much. I made my opening remarks, I led up to the first artist—but I had forgotten the piano. There it stood in its accustomed place. But it wouldn't open! I glanced at the principal of the evening school who had invited us to come. She glanced desperately at her assistant. The assistant ran out of the auditorium to find the precious keeper of the keys to the precious piano. I tried to make light of it, joked about it with the audience and marked time. Five minutes elapsed—the assistant appeared red-faced, she couldn't find the janitor. The assistant janitor only was there. I called for the keys, while the assistant journeyed to the janitor's house. The audience took out their keys, and as luck would have it, we found a key which opened the fall-board and the first leaf, and we proceeded. This was all right for the accompaniments, but for the soloist we had no way of lifting the lid. Finally the janitor arrived. (The piano soloist

was playing by that time.) We had waited for him, but he evidently had no intention of waiting for us—he stalked loudly through the audience and lifted the lid while the young woman was playing.

In their anxiety to protect their pianos, the authorities have followed some terrible methods. Thus at Evander Childs High School (a model school) the piano is a grand and better than most instruments I know in the system. But a padlock has been screwed over the fall-board. When it is unlocked, the metal hangs over—and gets in the way of the player. Being situated right in the middle of the keyboard it is enough to drive anybody mad. For months I have been trying to find the method of reaching the official or assistant official who will give the orders to take off that lock—for only the fear of jail and life-long imprisonment keeps me from doing it myself! Oftentimes the piano is unlocked in advance. The stage-man then lifts the lid for the soloist and puts it down for the next number where there is a vocalist or violinist so as to dim the accompaniments. In so doing the lock catches, and when the stage hand attempts to lift the lid for the piano virtuoso's second appearance, he's fooled and he must find the keeper of the keys . . . But, as I say, we have a way of taking care of all these highly artistic details by now.

By now I have discovered that in our very biggest centers a special piano must be sent. Therefore, at De Witt Clinton Hall, where our Sunday concerts are given, and now Stuyvesant Hall (where the opera recitals and oratorio recitals are held), Steinway pianos have been delivered free of charge for us for years. I must here again pay my tribute to this organization. If I had been the means of bringing thousands of dollars in fees to Steinway, if I were the salesman for hundreds of pianos, I could have expected nothing finer in the way of

[Continued on page 32]



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Nashville, Tenn., *Banner*, Oct. 22, 1920:  
"Her voice trembles in tenderness as in Silberta's 'Message.'"

Tulsa *Tribune*, Oct. 26, 1920:  
"In an effective bit by Silberta she displayed an understanding and control which, combined with the unusual quality of her voice, delighted her hearers."

St. Louis *Post-Dispatch*, Oct. 28, 1920:  
"As did also Silberta's gentle and appealing 'The Message.'"

Detroit *Free Press*, Oct. 20, 1920:  
"Her interpretation of Silberta's 'The Message' was roundly applauded."

Tulsa, Okla., *Daily World*, Oct. 26, 1920:  
"The 'Message,' by Silberta, proved a great success, as it showed the exquisite artistry of Miss Ponselle in expression and tone range that sustained her reputation for possessing a register unbroken in tone."

Nashville, Tenn., *Tennessean*, Oct. 22, 1920:

"Could anything be lovelier than the wondrously beautiful 'Message' by Silberta when sung with such caressing tenderness?"

Detroit *Journal*, Oct. 20, 1920:  
"Her aria from Massenet's 'Le Cid' and Silberta's 'The Message' were genuinely moving."

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## Declares Pianos in N. Y. Schools Are "Literally Falling Apart"

[Continued from page 31]

courtesy. Mr. Urchs and Mr. Byrnes have been genuine patrons of art. Steinway has surely been the right-hand organization to the *Globe* in our free concerts. And it is only the other day that I discovered that in addition to sending the pianos at an expense of probably \$3,000 dollars a year, that they were calling every week to sign the papers!

### Signing the Papers

Signing the papers is very formidable. If a piano company wishes to present the city with a free piano rental (at a cost to itself of \$15 to \$25) it must sign a paper absolving the city from all risk. Thus, if the school burns or the ceiling falls or some ruffian smashes the pedals, the city is absolved and the piano company stands the loss. That's all very well, but in addition, the piano company must go to the headquarters of the department to get the papers and hang around to sign them . . . . And if, as

in the case of Steinway, there is a regular delivery every week at a regular place, this same procedure must be followed every week. But this has now been fixed, thanks to the courtesy of George Gartlan, who has broken all rules doing so. Now Steinway signs one waiver for the entire season.

Some of our concerts are given under the joint auspices of our name and the Public Lecture Bureau. The only thing I stipulated in making the arrangement with Ernest L. Crandall, the director of lectures, was that we must have a fine piano. To his dismay, he found that he couldn't pay for the hire of pianos! The companies refused to do business with the Board of Education. Their bills hadn't been paid for months and months! Fine condition this, that the Board of Education of the greatest city in the world, won't pay its piano bills. But when Mr. Crandall told the Steinway Company that it was for *Globe* con-

certs, they not only sent the pianos, but refused payment.

But what if the piano company does not wish to sign the waiver, as in one case? Then the pianos can't get in. But what if the *Globe* and Isaacson are willing to stand the responsibility in return for Mason & Hamlin's courtesy? That is against all rules. But again the good offices of George Gartlan have prevailed—he personally called upon one of the highest officials in the city and succeeded in having this extraordinary procedure permitted. Now, under this plan, others of our centers are receiving this company's pianos.

Thus, I have succeeded in sending pianos for our biggest events, and, where the instruments are very bad, we won't go at all. I have come to the conclusion that better no concert than one with a bad instrument. So that is our attitude. When a school principal or head of any institution asks for a *Globe* concert, there are two essential questions: 1. Will you have a packed house (minimum 500)? 2. Have you a good grand piano? If there is not an assurance of both, we won't go. Of course, now there are more demands for concerts than we can supply, so we pick the best.

We give concerts in the formal school hours for the schools, and also for the general public and community councils and evening schools in the school buildings. In the first instance, we are coming into contact with the school department; in the second, the community recreation department.

Oftentimes I have had to apologize to artists and audience for the piano condition. And what I have said I will repeat here.

If it is the intent of the city in spending its money upon the music department, teachers, pianos, etc., to develop musical understanding, the worst procedure it can adopt is to pervert the ear of the children with incoherent, inharmonious, unmusical, out-of-tune piano tones.

Public opinion must be aroused. And it is not only about the pianos—not only must there be an appropriation for regular tuning of the instruments, not only an appropriation for new instruments—but there must be something done which will make the City Fathers realize the necessity of doing more for and with music. Gartlan should be given a freer hand, a larger purse, a higher berth—he must be treated not as a clerk or servitor, not as a pensioner—but as a leader in as important a division of the city's life as any other department head.

### MUSIC STUDY IN SCHOOLS

Students Cannot Apply Rules to Music Itself, Says New York Teacher

In a letter to the editor of the New York *Sun*, Russell S. Gilbert criticizes the methods of teaching music in the New York public schools. "I have taught music in New York for eight years," says Mr. Gilbert, "and have had pupils from both the private and public schools. Both are well drilled in the technique of music, but lacking the music itself."

"Owing to the size of the classes the teachers are forced to teach by rule only. The result is that the children can recite rules in music as they recite rules in grammar. They apply the grammar because they are speaking every day. They do not connect the rules of music with music itself unless they are taking private instruction in music and can apply the rules."

"The children are taught to find out what key the piece is written in by a series of arithmetic, counting from the last sharp or flat. The rule is correct if the piece is in major, but gives the wrong answer if it is a minor key. What good are such rules? The mere writing of chords on the blackboards does not instruct the children any because they cannot hear them and they would fail to recognize one of them if it were played. I know, for I have tested dozens of them."

"Let the technique of music be left to the private teacher and let the schools devote the time to actual singing and hearing of the best music, the history of music and musicians, etc. The work of spreading the knowledge of the best music by means of the phonograph as done in the schools here is producing splendid results."

### Notable Artist Pair Heard in Chicago Program

CHICAGO, Feb. 12.—Eugenie de Primo, pianist, and Sergio de Zanco, dramatic tenor, appeared in joint recital at the Blackstone Theater recently. Mme. de Primo is the grand niece of Tolstoy, and Mr. de Zanco, her husband, was at one time a member of the Boston Opera Company. They are a notable concert pair. He has a robust voice and excellent enunciation. He sang artistically the prison scene from Massenet's "Hérodiade" and "O Paradiso," from Meyerbeer's "L'Africaine." Mme. de Primo, who was accompanist for her husband also played a group of solos with excellent touch, tone, technique and interpretative conception. She is also the composer of two songs which appeared on her husband's section of the program. E. C. M.

Harriet Scholder's postponed piano recital at Aeolian Hall will take place Tuesday night, March 1.

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## HEAR EL PASO SYMPHONY

Arthur Middleton Accepted with Favor as Assisting Soloist

EL PASO, TEX., Feb. 14.—The El Paso Symphony, P. J. Gustat, conductor, made its initial appearance this year at Liberty Hall recently. The Woman's Choral Club of forty-three voices, under the direction of Charles J. Andrews, assisted.

The orchestra is an organization sponsored by the Chamber of Commerce, and Liberty Hall is a new structure municipally owned. The auditorium is well equipped and is larger than the Carnegie Hall, New York.

The well-arranged program consisted of Weber's "Euryanthe" Overture, Nevin's suite, "A Day in Venice," excerpts from "Trovatore" and the "España" Rhapsody by Chabrier. The last proved most appealing to the audience, for the orchestra, being composed of many members of Mexican lineage, caught the true spirit and gave a splendid performance of the work.

The Woman's Choral Club made a pleasing impression, and exemplified skillful training and leadership in presenting a program made up of "Invocation to St. Cecilia," Victor Harris; "Beauteous Morn," Edward German; "The Snow" and "My Love Dwelt in a Northern Land," Elgar, and "Sleep, Baby, Sleep," Christopher Marks.

The Woman's Club at its final popular concert in Liberty Hall had Arthur Middleton as solo artist. The auditorium was well filled by an enthusiastic audience, and the event was probably the most successful of the season's series. Mr. Middleton's numbers provided him with excellent opportunities to display the mellow qualities of his voice. He also found favor in his dramatic work and was recalled for a number of encores. He gave four groups, three in English and one in Italian.

Stewart Wille, the accompanist, provided excellent support, and as a soloist he demonstrated pianistic ability in Debussy's "Moonlight" and the Liszt Rhapsody, No. 8.

E. E. F.

## Oratorio Engagements for Miss Mertens

Oratorio engagements have bulked large in the bookings of Alice Louise

## Two Phoebe Crosbys Auspiciously Launched on Their Careers



Phoebe Crosby, Soprano, and Her Newly Launched Namesake

A FOUR-MASTED schooner of 1800 tons burden and costing \$160,000, the *Phoebe Crosby*, built by the Crosby Navigation Co., was recently launched auspiciously. Very shortly before this event, Phoebe Crosby, soprano, had been launched on her concert career. This also was an auspicious event, for Walter Anderson, her manager, reports that he has already booked a large number of concert and oratorio dates for the young artist. In fact, Mr. Anderson's booking activities for Miss Crosby have broken records, with fourteen appearances arranged for within thirty days. Dates have already been listed for Miss Crosby for 1922.

Mertens, contralto, this season. She has also been making numerous appearances in recital and concert. During the current month she is singing twice in Brooklyn and once in New York, at the Hotel

Astor. Other appearances in the metropolitan district are scheduled for Feb. 27, as soloist in the Verdi Requiem; March 16, in "Elijah," and March 25, in "The Messiah."

### Roanoke Societies Present Local Musicians

ROANOKE, VA., Feb. 7.—The Roanoke Music Teachers' Association held an interesting meeting on Tuesday evening in the studio of Mrs. N. L. Brophy, the program topic being "Women in Music." Those participating were Lena Graves, Mrs. Claude Guerrant, Grace Buford and Blanche Deal. A concert was given in the Virginia Heights School Auditorium on Friday night by members of the Thursday Morning Music Club. Musicians taking part were Mrs. Beverly Wortham, soprano; Charles Borjes, violinist; C. A. Woodrum, baritone; Nathalie Pace, contralto; J. Breakell, tenor; Mrs. Ernest Baldwin, Mrs. Frank Brown, Jr., and Nellie Stuart, pianists and accompanist.

G. H. B.

### Grainger and Gates Provide Programs—Local Events of Interest

JACKSONVILLE, FLA., Feb. 1.—Among the out-of-town visitors of the month were Percy Grainger, who drew an enormous crowd to the Armory. Throughout the evening the applause was most spontaneous, due to the artist's magnetic personality and the refreshing quality of his program.

Lucy Gates, brought here by the enterprising Ladies' Friday Musicales, drew a fair attendance. It seemed to enjoy a program, offering a balance of lyric and coloratura song literature.

Among the successful visitors were also the Chicago MacDermid Singers, who were heard here at a private performance.

A considerable number of musical affairs of local interest were given, among these a violin recital by George Orner, a favorite in this vicinity, and the introduction of a five-year-old pupil by Mrs. John Calvin Wells, who presented the promising youngster in a representative program at the Woman's Club.

W. M.

### Open Concert Season in Winter Park, Fla.

WINTER PARK, FLA., Feb. 5.—The first recital of the season at the Winter Park Country Club was given on the evening of Feb. 2 by Marion Rous, pianist; Lotta Greenup, violinist, and Jean Knowlton, soprano. These concerts have been a feature of the musical season in Winter Park for the past few years.

S. D.

## NEW CHORUS IN TORONTO

Success Marks Initial Appearance—Greta Masson Heard in Recital

TORONTO, CAN., Feb. 14.—A new musical organization, the Employees' Musical Club of the Murray-Kay Co., made its initial appearance in Foresters' Hall Feb. 2. The chorus of about fifty voices, under the direction of Dr. Leslie, was formed only last October, but a favorable impression was made. Wilfred J. King was an excellent accompanist. One item, "Hail Smiling Morn," met with an insistent demand for repetition. The male chorus gave "Sleep Kentucky Babe," and there were items by a quartet. Mr. Caldwell, Dr. Leslie, Miss Douglas, Miss Irvine, Chas. E. Long and Fred Harris contributed to the program.

Greta Masson, soprano, of New York, recently gave a recital at the Ontario Ladies' College, Whitby, of which she is a graduate. Miss Masson is a daughter of the late George Masson, one of the founders of the college. She was enthusiastically received and offered a program that included French, Italian, German and Japanese songs. Mrs. H. N. Bright was the accompanist.

W. J. B.

## CELEBRITIES IN RICHMOND

Music-Lovers Hail Kreisler's Return—Lhevinne Another Visitor

RICHMOND, VA., Feb. 14.—Fritz Kreisler held a Richmond audience of unusual proportions spellbound at the City Auditorium on the occasion of his recent visit. Rarely has such an enthusiastic reception been accorded an artist here. He opened his program with a scholarly reading of the Vieuxtemps Concerto No. 4, playing the Adagio exquisitely. The remainder of his list included some of his own transcriptions and compositions and works by Tartini, Rimsky-Korsakoff, Dvorak and others. Kreisler's last appearance here was with John Powell some six years ago. His appearance on the platform, upon his return, was the signal for an ovation that lasted several minutes.

Josef Lhevinne, pianist, was another recent visitor. He appeared in the auditorium of the Jefferson Hotel as the third artist attraction of the Musicians' Club course. He played in fine style Andante in F, Beethoven, and the Ballade in F Minor, Chopin. Another very attractive number was Rachmaninoff's Prelude in G Minor.

G. W. J., Jr.

### Letz Quartet Offers Two Concerts in Orlando Park

ORLANDO, FLA., Feb. 5.—The Letz Quartet, which is touring Florida at this time, played two concerts in Orlando on Feb. 4 at the home of Dr. and Mrs. P. Phillips of this city. At the afternoon concert the chief number of the program was the Kreisler Quartet, which was well received by an audience of invited guests. The evening concert was also a notable event in the Orlando musical season. The principal number was the Beethoven Quartet in C Minor, Op. 18.

S. D.

### Zimbalist and Gluck Heard in Concert in Norfolk, Va.

NORFOLK, VA., Feb. 2.—Alma Gluck and Efrem Zimbalist gave a recital on Jan. 27, at the Tabernacle. The audience was the largest ever seen at a concert in the Tabernacle and Zimbalist was received with great enthusiasm. He played the Corelli-David "Folies d'Espagne" and the "Carmen" Fantasie. Mme. Gluck sang many familiar and pleasing numbers and was at her best with her husband's violin obbligatos in her final group.

L. C. W.

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## PORTLAND GAINS FINE NEW MUSIC SCHOOL

### Excellent Equipped Modern Building Being Made Ready at University

PORTLAND, ORE., Feb. 14.—The new School of Music at the University of Oregon will be ready for partial occupation this spring, according to the dean, John J. Landsbury. The studio portion is to be the first available, but the entire building will be finished before the opening of the University term in the fall. "So far as we know this, as a school of music, will be the 'last word,'" declared Mr. Landsbury.

The plans for the building, which takes the shape of an "L," were drawn up by Lawrence & Holford of Portland.

An auditorium 130 feet long by fifty feet wide, with a seating capacity of 615 persons has been provided for. This is to be on the lines of a modern concert hall with a movable stage for use in the presentation of choral works. The auditorium is to be in a different part of the building from that in which the studios will be located. The increased facilities for giving concerts and recitals will be of great value.

Provision is also made in the plans for a lecture room, thirty-five feet long by twenty-two feet wide, thirteen large studios, thirteen practice rooms, a business office, club-room, sun porch and a room for the use of the Mu Phi Epsilon fraternity.

Special measures for deadening sound between the rooms and different departments are being adopted.

The school is increasing its activity to the extent of giving free piano and violin instruction to children who wish to take up such work. Mrs. Anna Landsbury Beck, head of the public school music department, is to have charge of the

classes to be organized. The slogan of the school, as expressed by Mr. Landsbury, is "Music for everybody." For the past five or six years, says Mrs. Beck, it has been the aim of the institution to encourage music; to place it on the same basis as other subjects in public schools. Only a limited number of students will be enrolled in the free classes until the courses can be thoroughly organized.

N. J. C.

### PORTLAND CROWDS SEE ANNA PAVLOWA DANCE

Capacity Audiences Greet Star of Ballet—Success of Sunday "Popular" Program by Local Artists

PORTLAND, ORE., Feb. 14.—Capacity houses greeted Anna Pavlova and her Ballet Russe at all four performances given at the Heilig Theater. It is impossible to select one number as the popular favorite, for each one delighted the Portland audiences. Of the ballets, "Amarilla" and "Snowflakes" will long be remembered, and some of Pavlova's divertissements are never likely to be forgotten. An orchestra of thirty pieces, directed by Theodore Stier, gave admirable support. The tour west of the Mississippi River is under the direction of the Elwyn Concert Bureau.

William R. Boone, organist; A. E. Davidson, baritone; Charles Diamond, Hawaiian guitar player, and the Al Kader Shrine Choir of thirty male voices, under the direction of Mr. Boone, were the attractions at a recent "popular" Sunday afternoon concert at the Auditorium. The local combination drew the largest attendance of the series.

N. J. C.

### STARS VISIT SAN JOSE

Graveure and Pavlova Make Gala Week—Conservatory Recital

SAN JOSE, CAL., Feb. 12.—Louis Graveure and Anna Pavlova have given San Jose a gala week. Graveure appeared at the Victory Theater under the management of Frank Healy, and gave an admirable recital. He was at his best, and gave a characteristic program with inimitable artistry. Repetitions and extra numbers were conceded in generous measure. Edouard Gendron proved himself an excellent accompanist and also played a solo group.

Anna Pavlova and her Ballet Russe gave two performances at the Victory Theater. A matinee program featured the "Thais" and "Snowflake" ballets and some interesting divertissements, and concluded with a striking Russian dance by Pavlova and M. Stephanoff. "Snowflakes," given with a remarkable setting, was quite the most delightful item of the afternoon. In the evening "Chopiniana" vied with Pavlova's famous "Swan" for first place in popular favor. Pavlova and her dancing partner, Alexandre Volinine were splendid indeed in the ballet. A Syrian dance by Pavlova, Stowitts, Barte, Kunovich and Allen was a remarkably colorful and dramatic spectacle. The twenty-piece orchestra was capably conducted by Theodore Stier.

Sandwiched in between these notable attractions was an interesting faculty recital at the Conservatory of the College of the Pacific. Miriam Burton, pianist, gave a splendid performance of the Saint-Saëns Concerto in F, which was new to local concert-goers, and an interesting group by Rachmaninoff, Tchaikovsky, Moszkowski and Chopin. Jessie Moore played the second piano in the concerto. Charles Dennis, baritone, contributed interesting songs, Howard Hanson providing the accompaniments.

M. M. F.

### Illinois Choir Heard in Chicago

CHICAGO, Feb. 7.—The Emmanuel Choir of La Grange, Ill., an organization of some sixty boys and men, appeared in a concert at Kimball Hall yesterday afternoon. William Ripley Dorr, the conductor, displayed himself as a conscientious leader of praiseworthy discipline. The choir shades neatly and on occasion can project an effective pianissimo. Blake H. Wilson, baritone, sang a solo

with commendable reserve and dignity. The other soloists were David Meyers, soprano; Ned Barrett, alto, and Andrew C. Grant, tenor. These, together with Hugo Goodwin, organist; Arthur Kraft, tenor, and the choir itself were the figures in an enjoyable concert. E. C. M.

### WANT OAKLAND BRANCH OF NATIONAL SCHOOL

Musicians Urge Establishment of Conservatory on East Bay—Festival of Negro Music

OAKLAND, CAL., Feb. 3.—A representative group of music and art lovers convened in the Z. W. Potter studio last week to discuss possibilities of securing a western unit of the proposed National Conservatory, for the East Bay district, preferably Berkeley. The speakers were Gilbert Moyle, friend of Bernard Maybeck, whose proposed plans for the Berkeley branch recently appeared in MUSICAL AMERICA. Mr. Moyle described the inspiration for this drawing. Charles Keeler, Berkeley poet, decisively behind the movement, pointed out the fact that with Europe still so storm-tossed, it is imperative that America take up the torch and carry on.

Mme. Neustadt, president of the Alameda County Music Teachers' Association; E. G. Stricklin, head of the music department in the University of California; Mme. Leonore Gordon Foy, soprano, were all ardent supporters. A point of interest was brought out by Mrs. Agnes Ray of the State Board of Education, when she emphasized the small place given to music in the average school curriculum, specifying that in some instances one song weekly was the only requirement. It was shown that the central location of Berkeley, the existence of the State University in the city, climatic conditions and the unsurpassed scenic advantages all go into the making of Berkeley as the desired location.

Roy Harrison Danforth, music critic of the Tribune, gave one of the keynote speeches, stressing the practical side of the situation, as did also Mr. Keeler. Orley See, violinist, with Mrs. See at the piano, contributed a group of solos, featuring Charles G. Dawes's "Melody" as indicative of native composition.

A music festival differing from any before given in this city was that of the Negro Folk-song Festival presented at Municipal Auditorium. A community chorus of 200, comprising the various East Bay church choirs, Y. W. C. A. chorus and members of the Etude Club participated. Mrs. Azalea Hackley of the Chicago Normal Vocal Community Institute, came to Oakland some time ago in the interests of establishing a permanent colored community chorus, and this concert was the result of her work. Greatest interest centered in the spirituals and slave chants. The large crowd was evenly divided between white and colored, and all carried away a realization of the worth of the work.

A spring series of concerts was instituted at the Jenkins School of Music recently with Marion Coursen, New York pianist, as principal soloist. Albert Rosenthal, well-known local 'cellist and instructor at the school, shared honors. Mme. Sofia Neustadt, mezzo-soprano, and Orley See, violinist, gave the first faculty concert of this season for the Institute of Music, in Sorosis Hall, Monday evening. An overflow audience

greeted the artists with enthusiasm. Mrs. Zay Rector Bevirt and William Carruth were splendid assistants at the piano.

St. Andrew's Society and Clan MacDonald celebrated the 162nd anniversary of Scotland's national poet with a gala concert in the Municipal Auditorium. Mme. Stella Jellica and Carl Anderson in folk-songs and a quartet comprising Glen Chamberlain, Carl Anderson, Lowell Redfield and Henry Perry gave good account of themselves. A large audience was in attendance. A. F. S.

### Toscanini's Visit is Feature of Indianapolis Season

INDIANAPOLIS, IND., Feb. 14.—The appearance of Arturo Toscanini and La Scala Orchestra proved to be the feature of the season and attracted a large audience to the Murat Theater on Feb. 6. The concert was under the auspices of the Ona B. Talbot Fine Arts Association. The audience was impressed by the individuality of Toscanini's interpretations. Dvorak's "New World" Symphony, Rossini's Overture to "The Barber of Seville," the "Good Friday Spell" from "Parsifal" and de Sabata's "Juventus" was the attractive program given.

P. S.

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## Genuine Intimacy Preserved in England's Post-War Chamber Music

Love of this Branch of Art Fostered and Refined by Many Private Concerts—Independence in Program-Making Assured—A Stimulating Institution for the Native Composer—A Sample Concert of To-day

By Edwin Evans

LONDON, Feb. 2, 1921.

ONE of the unexpected by-products of the war in this country was a pronounced revival of interest in chamber music. When things were at their worst, and our larger concert halls frequently exhibited a wilderness of empty seats, it was remarkable how the smaller buildings, in which chamber music is habitually performed, not only filled without much difficulty, but were occupied by an audience that seemed to be much more engrossed in the music than is commonly the case. Curiously enough, as we approached the end of the war, this enthusiasm for chamber music seemed temporarily to wane, and even the London String Quartet, whom you have so generously acclaimed in America, had some reason to complain of diminished support. At present the situation of chamber music in our midst is somewhere between these two extremes. That is to say, that it has reverted to the normal,

so far as concerts are concerned. But one reason for this apparent setback may well be that, as a direct result of the revival of interest in chamber music during the war, there is nowadays so much chamber music performed in private houses that a large number of former concert patrons may have been absorbed into this new movement.

They have every possible excuse, for the shy spirit of chamber music is far more likely to be present in a private house than in a public hall. Moreover these private performances are commonly of greater interest than those given in public. The players are relieved from all necessity of adapting their program to the taste of the crowd. They have an audience before them which is not only receptive to the unfamiliar, but even demands it, and instead of being a hazardous proceeding, a bold program is a means to success. Even in their choice of the classic works the players can for once follow their own inclination, and avoid the hackneyed masterpieces on which they depend at other times for some measure of popular support. The result is that if one wishes to hear chamber music, as it should be heard, that is to say, under informal conditions, and in a selection showing freshness of ideas, one has to go to a private house in search of it. Recently it was possible to hear on the same day, at one house, Rubinstein and Kochanski in violin sonatas, at another a pianoforte quartet consisting of Albert Sammons, Lionel Tertis, Felix Salmond and William Murdoch, and at a third another excellent combination of performers.

### Snobbishness Conspicuously Absent

And, it is essential to add, there is no snobbishness in these gatherings. It is not a case of the war-profiters showing off an expensive virtuoso. War-profiters have taken to other forms of ostentation. I have attended many of these private concerts, and I find everywhere that the love of chamber music has generated a kind of freemasonry to which the only initiation necessary is that of

enthusiasm. If one possesses that passport one is sure of a welcome. Most of these meetings take place of course, by invitation, but it is a growing practice of hostesses to lend their houses for chamber concerts, the tickets to which are sold in the ordinary way. Now that the expense of concert-giving has become almost prohibitive this is naturally a great boon to the artists concerned. But again it has that special advantage which consists in the possibility of presenting an interesting and unfamiliar program. Lately there has even been some eagerness to procure for these gatherings the first performances of new works, the very feature which, at ordinary concerts, is always looked upon as tempting Providence.

So far as English music is concerned, this is extremely fortunate, for, if our rising British composers have proved that they can hold their own in other spheres, it is in that of chamber music that they excel. It would not be easy to say whether this arises from a natural predilection for the more intimate forms of music, or whether it is a result of the intense difficulty of obtaining an adequate number of performances of their larger works, orchestral, choral or dramatic. If a symphonic poem is not likely to be performed more than once in two or three years, whereas a string quartet may be played at least once in every season in public, and several times in private, it is obvious that there is more inducement to write the latter, apart from the relative exertion and the expense of copying. Moreover, though our publishers have moved very slowly, they are at last developing some semblance of energy, and chamber music being less expensive to produce, they have issued quite respectable quantities of it. Frank Bridge, for instance, has the satisfaction of seeing all his chamber music in print, whereas only one of his works for full orchestra is published, and that thanks to the intervention of the Carnegie Trust. There is probably some connection between this activity on the part of the publishers, and the progress of the chamber music cult in society, but it would not be easy to say which is cause and which is effect. A published chamber work is in itself a piece of

active propaganda, and probably the present progress is due to inter-action of the two factors.

### A Typical Program

At the time of writing the last event of this kind was a chamber concert given at the house of the Baroness d'Erlanger, by Grace Crawford and Arthur Bliss. The program is at the same time novel and typical, because novelty has become the rule rather than the exception. For that reason I give it in detail. First came two of Bach's cantatas, with a viola obbligato played by Raymond Jeremy. Then followed a group of songs by Chausson, Gretchaninoff and Lekeu. Next came the first performance of Arthur Bliss's latest composition, which is entitled "Rout," the word being used in its old English sense of revelry. It is an impression of carnival sounds as heard from an open window, and the voice part consists of meaningless syllables corresponding to the snatches of song and other human expressions one might hear in the circumstances. The score is for mezzo-soprano, flute, clarinet, a quintet of strings, harp, side-drum, and glockenspiel, in fact, a chamber orchestra. The effect is vivid and exhilarating. It is also intensely modern. But if it might have been received with mixed feelings, at an ordinary concert, at which the audience also is mixed, there was no hesitation here. It was repeated at the time, and when the program had reached its allotted end the audience stayed on and demanded another performance of it. Possibly to allay the excitement we were next given a Haydn quartet, but, in some strange way, Haydn and the new music seemed to get on uncommonly well together. The gaiety which they shared in common was a bond across a century or more of music from which such gaiety was mostly absent. The last work in the program was Arthur Bliss's "Madam Noy," which is described as a witch-song for mezzo-soprano, flute, clarinet, bassoon, viola, bass and harp, and which, because of the favorable way it has been received, is about to be published by Messrs. J. & W. Chester. Perhaps it was this fantastic work which stimulated the demand for another hearing of "Rout."

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### Crowded List for Novaes

Guimar Novaes, who is in North America for the brief space of three months, has many engagements to fill. She will be heard in the East and the Middle West as far as Milwaukee. Her Aeolian Hall recital will take place on March 6. At her recent appearance with the Minneapolis Orchestra, she played the Schumann Concerto with success. In Milwaukee she gave such pleasure at her appearance in the Twilight Musicales that a return engagement was arranged for March 18. The Detroit Symphony Orchestra has engaged her for a pair of concerts on March 24 and 26.

### Schmuller to Remain Here Till Spring

During his first month here, Alexander Schmuller, the Russian violinist, has played with the National, Philadelphia and Detroit Symphony Orchestras and has been engaged for a pair of concerts with the New York Philharmonic. He will remain in the United States until early spring, when his engagements abroad will necessitate his return to Europe. It is understood that he will return for a more extended stay next season.

### Spross Presents Good Music at Poughkeepsie Church

POUGHKEEPSIE, N. Y., Feb. 7.—As organist of the First Presbyterian Church, Charles Gilbert Spross is presenting music of a high order. The oratorio, "The Prodigal Son," by Sir Arthur Sullivan, was given at the evening service yesterday. Recently Mr. Spross gave a Beethoven recital, and next Sunday, in observance of Music Week, he will give a Wagner program.

### Clement Haile Soloist with Baltimore Knights of Columbus Choir

BALTIMORE, MD., Feb. 5.—Clement Haile, pianist, was heard recently in concert at the Peabody Institute as soloist with the Knights of Columbus Choir. He was immediately engaged for a concert to be given next month at the Lyric in Baltimore. On Jan. 20, Mr. Haile gave a recital in Wheeling, W. Va.

### Artists in Benefit at Lewisohn's Home

For St. Agatha's Endowment Fund a benefit concert was given on the evening of Feb. 4 in the ballroom of Adolf Lewisohn's home. The artists were Estelle Liebling, soprano; Rafaelo Diaz, tenor, and Vasa Prihoda, violinist, with Asta Donbraska and Walter Golde as accompanists. A varied program, ranging from a Paganini Concerto for the violinist to Mr. Diaz's aria from "Romeo et Juliette," "Oh, lève-toi, soleil," and Miss Liebling's modern French and Russian songs, held the attention of a distinguished gathering.

### Hazel Moore Tours New England

Warm welcomes were accorded Hazel Moore, soprano, in her appearances on her recent tour of ten New England cities. Several of these appearances resulted in return engagements for next season. Miss Moore, whose voice is of coloratura timbre, made her best success with the "Caro Nome" aria.

### Good Audience at Reno for Miss Steeb

RENO, NEV., Feb. 3.—Despite a heavy rain-storm, the recital of Olga Steeb here recently was well attended. Miss Steeb proved herself one of the best pianists whom local music-lovers have had the opportunity of hearing. Many encores were demanded.

### SUMMY'S CORNER

Two appealing Songs of Sentiment by Joseph W. Clokey have just been published for medium voice.

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# NEW MUSIC: VOCAL AND INSTRUMENTAL

## Roger Quilter Does "A Children's Overture"

A master in the field of the art-song of England of our time, Roger Quilter is less known as an instrumental composer. Yet he has done some fine piano pieces, several of which Percy Grainger has played in his concerts in America.

Mr. Quilter has written "A Children's Overture" (London: Winthrop Rogers, Ltd.), which we receive in two editions, for piano solo in a version made by Mr. Quilter and for piano four-hands, arranged by his fellow-composer, Anthony Bernard.



Roger Quilter

Of course, the work is for orchestra. A note on the title page tells us that it is issued for big and small orchestras and also that the redoubtable Dan Godfrey has arranged it for band. Mr. Rogers, the publisher, has in this work, we believe, a composition that will be very popular in England. But in other countries we fear for its reception, even by an audience of little ones. The tunes, a note tells us, are taken from what is known as "The Baby's Opera." Whose "Baby's Opera?" They are Old English nursery rhyme tunes, which nobody in America knows, except a few English persons or children, whose parents are of English extraction.

Putting that aside we must compliment Mr. Quilter on his charming piece, which is a potpourri overture, not a sonata-form overture. His harmonization of the tunes is nicely done, with that sensitive taste that we have long admired in his music. It is not difficult to play. The four-hand version, excellently made by Mr. Bernard, is fuller, of course, and brings out certain things impossible to get into the piano solo version. Mr. Rogers has brought out both editions in splendid fashion. We are also indebted to him for the photograph of the composer, which appears with this review. Unless we are mistaken, it is the first of Mr. Quilter published in any magazine in America.

## An Unfinished String Quartet by a Hero of the Great War

On Jan. 21, 1919, the Flonzaley Quartet played at one of its New York concerts this Unfinished Quartet in B Minor (Boston Music Co.) of Paul Roussel—not to be confused with the better known Albert Roussel—on which occasion the piece made an excellent impression. The composer, a young Frenchman of great promise, responded to the call of his country and while engaged in fighting at Verdun in June, 1916, disappeared and was never heard of again. A sad fate and one that cannot fail to arouse sympathy for his music.

The work comprises as it stands two movements, an opening *Modère: très expressif* and a second movement *Vif*. One finds in this music much that is characteristic of the modern French school, and here and there a real individual note, which undoubtedly would have blossomed into something very noteworthy had the composer lived and continued his work. It is finely written for the instruments and though technically difficult, like all modern works, it is by no means an impossible thing to play.

The Boston Music Company has brought it out in an edition that is superlatively admirable. A. W. K.

## Ildebrando Pizzetti's Violin Sonata

An opinion registered by Guido M. Gatti, in speaking of Ildebrando Pizzetti's opera "Fedra," that "the secret of its modernity, its freshness, and its interest does not lie (primarily) in stunning effects," but "in the highly expressive dramatic truth of the work, and in the absolute musical personality that reveals itself in the score," applies quite as well to the composer's new Sonata in A for violin and piano (London: J. & W. Chester, Ltd.). That Pizzetti is no musical extremist, no futuristic iconoclast, has been sufficiently proven in his incidental music to d'Annunzio's "La Pisanella," in his cantatas and his mass, as well as in his opera "Fedra."

What gives his new sonata much of its charm is its candor, its human intuition, and an emotional appeal which cannot well be gainsaid. In the first movement the manner in which the melodic theme is expressed is of the greatest interest: it does not appear at once, already formed, in the piano and violin, but in a complex way, each instrument doing its share in the building up and development of the subject. The theme might be compared to a voice which speaks in various modes across the play of the two instruments, whose union only reproduces its full and complete beauty of meaning and expression. The melodic element is the basis of the entire movement, and the schematization which develops it in complementary, reciprocal form in both instruments, lends it great charm. The first theme, dramatic and passionate, dominates the close of the movement, overcoming the second, which is serene and sweet.

The second movement, the "Preghiera per gl'innocenti" is the most personal, the most emotional of the work. The composer has used the Gregorian chant on which it is based as a means of developing new melodic possibilities, emphasizing the purely vocal character of his designs. The movement is in three-part song form, and the spontaneous character of its development serves to express the inner psychology of its transparent and ardent melody with major conviction. We cannot agree with R. O. M., who in his review of the work in *The Athenæum*, thinks that "the vision of pain has startled the composer out of his habitual austerity and reserve, leading him, in *La Preghiera per gl'innocenti*, to pen something that in essence (though not actually in style) is perilously akin to Puccini." It is organic, is this music, honest, vibrant with feeling, a passionate invocation on behalf of all who suffer through no fault of their own. The third movement, in rondo form, is interesting mainly because of its rhythmic diversity, its color and vivacity, and the admirable technical handling of a chromatic harmonic scheme not especially original in itself. That the "Sonata in A" adds a work of noble fervor, of expressive charm and musical value to the violin repertoire few will gainsay. May it be the harbinger of other fine things to come from its composer's pen!

## A Song in Simple Good Taste

John W. Metcalf's "Fading Day" (Arthur P. Schmidt Co.), issued for high and low voice, does not pretend to greatness; but it has the qualities of simple good taste in the apposition of two contrasted melodic themes, developed with spontaneous singable charm.

## A New Ballad by Geoffrey O'Hara

Geoffrey O'Hara, who in a recent letter published in the "Open Forum" of MUSICAL AMERICA, pleads with ardor the cause of the American popular song of

the day, with artful historical allusion to Angles, Jutes and Saxons, Romans, Latins and Normans, has written a good ballad in "Out of the World—Your Heart!" (Hatch Music Co.) "They are bold, they are wild, they are unshackled," he says of popular songs, but this ballad is not wild: even if it may not be qualified as "a flower on the tree of national thought," it is lushly melodious, and adrip with the honeyed sweetness of the heart-appeal.

## Readings From Out of the West

"Cheer Up, Honey!" "The Reward of the Cheerful Candle," and "Thanksgiving Guests," by Frieda Peycke (Clayton F. Summy Co.) are musical settings of real charm and apt characterization of texts, little stories in verse, by Elizabeth Gordon, Mary Morstell and Lannie Haynes Martin. All three are good, but the first, with its happy moral for children of every age, is particularly effective, and should win any audience at its hearing. F. H. M.

## Mme. Hopekirk Gives Us Another Lovely Piano Suite

To her other piano suites Mme. Helen Hopekirk has now added her *Serenata* (Boston Music Co.), which is not a single movement serenade at all, but a serenade in the sense of the serenades for string orchestra by Fuchs, Reinicke, Jadassohn et al. In other words it is a suite and is in five movements. There is nothing indicated on the title page about the work being in the ancient manner, but one discovers shortly after one has worked into the opening movement, a broad *Maestoso* in C Minor, 4/4 time, that Mme. Hopekirk is giving us old forms with new material.

The *Maestoso* is followed by an exquisite Minuet, G Major, *Allegretto moderato*. There is next a *Sarabande*, *Andantino*, E Minor, then an *Arioso*, *Andante*, 6/8, A Minor and last a *Rigaudon*, *Allegro*, *ma non troppo*, E Major.

The thematic material throughout the work is of a very praiseworthy type, quite the kind of material that these old forms call for. It is in her masterly treatment of the themes that Mme. Hopekirk shows what she can do. No detail escapes her; and she has fashioned her *Serenata* with the same care that we have noticed in her work on previous occasions. The classic feeling she can call up and with it a classic attention to contrapuntal items, here, there and everywhere. It is a joy to meet with the work of a contemporary composer, who, in the rush toward the new in musical utterance, has neither forgotten nor neglected the very pillars of our musical art, the old classic forms. Mme. Hopekirk is not surpassed in America by anyone to-day in the ability to say fine straightforward things, as she has said them here in her *Serenata*. It is not unduly difficult from a technical standpoint, though it requires a performer of unquestioned musicality to play it properly.

The work is dedicated to the composer's colleague, Arthur Foote.

Four Songs of Szymanowski "Vier Lieder" (Vienna: Universal Edition) by Poland's leading composer of the day, Karol Szymanowski, display the polyphonic weavings of a musician of great erudition. They are composed to Polish poems by Micinski, with German translations by G. Neuhaus. We give the titles in German, as the Polish titles would probably cause dismay in any American printing plant. "Ich bin so trübe" is the first song and the best of them. Here Mr. Szymanowski has done a very unusual piece of work, in which there is true form, fine melodic flow and a richness of harmonic beauty that makes it worthy of serious consideration. The other songs are "Im verzauberten Walde," "Ueber mir fliegt im Blau des Meeres" and "Brause o Sturm." The last named might be made very effective in the hands of an Olive Fremstad, with



Helen Hopekirk

Richard Hageman at the piano. Voice and piano both have in this song a very arduous task to perform.

## A New and Charming Song by Percy Grainger

New in his series of "British Folk-Music Settings" is "The Sprig of Thyme" (G. Schirmer) by Percy Grainger for a high (or medium) voice and piano. The song, introduced here recently in her second New York recital by the Danish singer, Birgit Engell, stands high in Mr. Grainger's list of compositions for voice and piano. It is a folk-tune, collected at Brigg, Lincolnshire, England, in 1906 from the singing of one Joseph Taylor, the setting sketched in England about 1907 and written in May, 1920, by Mr. Grainger in Youngstown, O. All this information appears on the prefatory page, which Mr. Grainger supplies in his folk-music settings, so that those who wish to learn the origin of the tune he



Percy Grainger

has set. There is also valuable information as to how to pronounce the text, which is in Lincolnshire dialect.

Taking the simple tune, one fragrant with that beauty that English folk-music possesses to so high a degree, Mr. Grainger has harmonized its four stanzas most admirably, each one varied as the mood of the text demanded. The harmonies are new and fresh, personal in every detail; one could not mistake its composer's hand, if one were to find the piece with thousands of others. It sings beautifully and will make a most valuable addition to the folk-song groups of our recitalists.

There is a dedication which reads: "Loving birthday gift to mother, for July 2, 1920." A. W. K.

## A Graded Series of Violin Studies

Spencer Dyke, in his "Progressive Studies" for violin (London: Joseph Williams, Ltd.) covers the technical material necessary to bring the violin student half-way through his course, in a series of five books: one primary, one elementary, one higher elementary, and two intermediate. The studies, part original, part adapted, evidently have been chosen with great care for the purpose in view; the grading is excellent, and the fingering well-planned. Special attention seems to have been paid the detail of presenting each study as concisely as is compatible with its specific purpose—a point well taken.

## Reading Matter in Tone and Text for Beginners

Mrs. Crosby Adams (Clayton F. Summy Co.) has written a "Music Reading Book for Piano Beginners" containing forty-eight melodies set down "with the main idea of helping the pupil find himself, at least, on the staff in both treble and bass." The tunes are simple and pleasing, and the texts by Leila J. Hubbard, are of the type which the child mind is supposed to seize upon with avid enjoyment. There is no reason why the book should not fill a useful mission.

## Fourth Year Books of School Credit Piano Course

That splendid and comprehensive course for the systematic training of "ears, fingers and mind in piano playing and musicianship," the "School Credit Course" (Oliver Ditson Co.), edited in collaboration by C. G. Hamilton, J. P. Marshall, Percy Goetschius, Will Earhart and William Arms Fisher, has reached its fourth year volumes, Books Three and Four. In these books the logical development of principles already outlined from time to time in these columns, is carried on with the same attention to detail which gives it a distinct place among works of its kind. It is pleasant to note that among the compositions appearing in connection with the various lessons, are some by such purely American composers as Henry Hadley, A. Walter Kramer, Charles Hueter, Wilson G. Smith and others. The value of this series of instruction books, which co-ordinates instructively piano technique, a knowledge of harmony, ear-training, musical history and musical appreciation and good taste, cannot be too highly praised. F. H. M.

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## ACCLAIM TOSCANINI FORCES IN DETROIT

### La Scala Visit Feature of Many Events—Chamber Music Society Develops

DETROIT, Feb. 14.—One of the really memorable events in Detroit's musical and social history occurred at Orchestra Hall, Feb. 4, when N. J. Corey and the Detroit Orchestral Association presented Toscanini and La Scala Orchestra. Every available seat and all standing room space was occupied. Mr. Toscanini's program was not a spectacular one, but was constructed to display the various noteworthy features of the orchestra. It opened with the Franko arrangement of Vivaldi's Concerto for strings. The most interesting work was Respighi's "Fountains of Rome," a composition readily understood and appreciated. The climax was reached in the Prelude and Liebestod from "Tristan and Isolde." The auditorium rang with tremendous applause and time and again Toscanini was recalled. After the Seventh Symphony of Beethoven, a young Italian lad stepped to the platform and, after delivering a short address in Italian, presented the conductor with two medals, one from the Italian citizens of Detroit and the other from the local Italian musicians. The entire event was an unequivocal success.

On Feb. 6, Ossip Gabrilowitsch and the Detroit Symphony offered one of the most melodious programs of the Sunday afternoon series with Betsy Wyers Fels, pianist, and Herman Kolodkin, first violinist of the orchestra, as soloists.

The Overture to "A Midsummer Night's Dream" opened the program, which included such attractive works as the "Leonore" Overture, No. 3, "The Afternoon of a Faun" Prelude, and the "Tannhäuser" Overture. There was a record attendance, even the standing room capacity being taxed, and both conductor and orchestra aroused emphatic demonstrations of approval. Mr. Kolodkin's two solos, a Bach Arioso and "Chant Celtique," by Forsyth, elicited a veritable storm of applause. He draws a warm, resonant tone from his instru-

ment and has ample technique. The Bach air was particularly notable, as it exhibited more clearly the fine musicianship which Mr. Kolodkin possesses. Mrs. Fels played Saint-Saëns's Concerto in C Minor and was twice recalled.

The final concert in the series of the Central Concert Company was given in Arcadia Auditorium, Feb. 8, when Harold Bauer and Jacques Thibaud presented a program of genuine merit. The artists were associated in the Franck Sonata in A and the "Kreutzer" Sonata of Beethoven, and each was performed with that unity of purpose and perfect blend of tone that make their concerted work thoroughly enjoyable. Mr. Bauer played the Schumann "Papillons" and the Chopin Ballade in A Flat, winning such prolonged and such insistent applause thereby that he was obliged to add two encores. A similar ovation attested the popularity of Mr. Thibaud, who also supplemented his program with two extras. Charles Hart assisted Mr. Thibaud as accompanist. The concert was one of the most artistic of the season.

The Chamber Music Society presented the Detroit Symphony String Quartet in a recital at Temple Beth El Feb. 7. Each program of this combination emphasizes the fact that Detroit possesses a quartet of which it may rightfully be proud. On this latest occasion the audience was demonstrative in its appreciation. The four artists, Ilya Schkolnik, William Graefing King, Herman Kolodkin and Phillip Abbas, play with a vigor and youthful freshness that is altogether entrancing, and their ensemble is excellent. Rufus Mont Arey, clarinetist of the Detroit Symphony, assisted as soloist and participated in a Brahms quintet. Debussy's Quartet was performed with punctilious care for detail and formed an attractive number.

The Chamber Music Society is now in the midst of one of the most active seasons in its history. The society still adheres to its principle of paying all musicians for their services rendered and is striving to make this practice general throughout the city. From its ranks have been organized the Nast Quartet, the Mayhew Trio, the MacDowell Trio, the Hubel Trio, the Culp

Trio and a vocal unit, and these, with the Detroit Symphony Quartet, have given concerts in various civic institutions. Programs by the Flonzaley Quartet for school students and for the public were financed entirely by the Society and no admission fee was asked. Concerts are given regularly in the recreation centers, where community singing is also conducted, and each Sunday afternoon a program is presented at the Detroit Institute of Arts, at which assembly singing is led by Cameron McLean, baritone, with Clara Cooney as pianist. Every two weeks concerts are provided for the Detention Home, the Wayne County Jail, the Arnold Home, the McGregor Institute, St. Luke's, the Tuberculosis, the Marine and Booth hospitals and the Chase Street Settlement. On Saturday mornings Ada May conducts

a class free to children at the Institute of Arts and Darrin O'Brien, violinist, and Ruth Hicks, pianist, lead the singing. The Society makes it possible for many children to have the advantage of music lessons at a nominal fee, the teachers being chosen from the club membership. The Music Bureau, which is under the direction of Mrs. Cornelia Stone and Mrs. Perle Marsden, continues to secure professional engagements for Society members for a small commission. The regular club meetings are held twice a month at the Institute of Art, but the purpose of the organization is more civic than social. It is the hope of the president, Clara E. Dyar, that the city will eventually make an appropriation for carrying on the work which the Chamber Music Society has inaugurated and developed so successfully. M. McD.

### HAHN FORCES IN CONCERT

#### Euphony Society Features Nina Morgana as Soloist in Its Program

Nina Morgana was the featured soloist at the concert of the Euphony Choral and String Orchestra, Carl Hahn, conductor, at the Waldorf-Astoria on the evening of Feb. 8. The brilliant young coloratura of the Metropolitan Opera Company sang beautifully arias by Pergolesi, Mozart, Puccini, Verdi and Rossini and a group of songs by American composers. She had Alberto Bimboni at the piano.

The orchestra, which opened the program with the prelude to "The Deluge," by Saint-Saëns, in which an incidental solo was well played by George Stell, violinist, was especially well received in the Elegy and Valse from the Serenade for string orchestra by Tchaikovsky. As an encore, the Bach Air for the G String was given. Choral numbers which met with special applause were "When Twilight Weaves," an arrangement of the Beethoven Minuet, No. 2, in G, by Gena Branscombe, and "Spring," by Jan Gall. Both these numbers had to be repeated. The final number, played by the orchestra, also met with the unusual success of being encored. The chorus was ably accompanied by Claude Warford and his assistant, Willard Sekberg.

### Youngstown Added to Next Letz Quartet Tour

The Monday Musical Club of Youngstown, Ohio, has engaged the Letz Quartet for a concert on March 7. This will make sixteen engagements for which the organization is booked during that month, the others including two concerts at Smith College, Northampton, Mass., on March 2 and 16; Boston Art Club, March 3; Harvard Musical Association, Boston, March 4; Philipps Academy, Andover, Mass., March 5; New York (private) March 6; Chamber Music Society, Cleveland, March 8; University of Wisconsin, Madison, Wis., March 10; Seton Hill College, Greensburg, Pa., March 12; Columbia University, New York, March 17; New York Educational Alliance, March 20; Beethoven Association, New York, March 22; University Extension Society, Philadelphia, March 24, ending with the concluding concert of the Aeolian Hall subscription series on March 29.

### Cecil Arden Soloist for Club

At its concert at the Hotel Astor on the evening of Feb. 7, the Glee Club of the Friendly Sons of St. Patrick had Cecil Arden, contralto, of the Metropolitan Opera Company, as soloist. Miss Arden scored with an aria from "The Huguenots" and five songs. She was called on for several encores.

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**New York American, Jan. 25, 1921:** He is a manly and musicianly interpreter, whose readings are marked by intelligence and skill.

**The Sun, Jan. 25, 1921:** Mr. MacGregor has an elastic and genial personality, perhaps best suited to such martial sentiments as those of Koenigsmann's "When the King Went Forth to War" and Schumann's "Freedom," but still by no means alien to Wolf's "Zur Ruh" or Kennedy Russell's "Yale."

**The New York Tribune, Jan. 25, 1921:** Mr. MacGregor has a fine voice and shows evidences of excellent training.

**New York Herald, Jan. 25, 1921:** His voice is a high one of abundant power and pleasant quality. His singing showed a knowledge of style and dramatic feeling. On the whole it was a promising debut.

**New York World, Jan. 25, 1921:** Mr. MacGregor deserves a niche in the gallery for his fine interpretative work. His ability to sing a song is the predominating feature of his art. He has, in addition, an agreeable stage presence.



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## DOROTHY FOX GIVES NOTABLE NOVELTIES

### New York Recital Distinguished by Art of Singer and New Songs

Those who spent Monday afternoon of last week at the Times Square Theater listening to Dorothy Fox's singing of French and American songs were abundantly repaid for their efforts, for the artist displayed rare qualities. Among the host of singers who have been heard this season, few have been able to generate an atmosphere of such intimacy and artistic persuasiveness. Her voice is well produced, unusually well controlled and of a warm quality; albeit, of rather slender proportions.

The program began with a group of French melodies, arranged by Bourgault-

Ducoudry, and these were delivered with feeling and charm. "L'Angélus," especially, was sung with such simplicity, restraint and artistic phrasing that the audience demanded its repetition. The last group was also composed of French numbers; songs by Chausson, Alin, Fourdrain, Duparc, Koechlin and Fauré, wherein the singer displayed keen comprehension of the music of this school.

The surprise of the afternoon and one of the most delightful innovations the season has brought forth, was a group of eight songs by Dwight Fiske. Three of them sang the joys and sorrows of being fat, in the verses of James Dyrenforth; the others were inspired by poems from Stevenson's "Child's Garden." Mr. Fiske, who has been particularly successful in joining music to text, played the accompaniments for the group. The other accompaniments were provided by Earl Victor Prahl.

### MISS WINSTON'S DEBUT

#### Young Pianist Reveals Promising Qualities at Recital

Youth, with its attendant lack of musical authority, marked the pianistic debut of Elizabeth Winston at Aeolian Hall on the afternoon of Tuesday, Feb. 8. It is only fair, however, to remark of her playing at this time that it evinced most of the freshness and little of the bumptiousness common in juvenile art. If anything it was, in fact, too apologetic. For Miss Winston already commands a delightful singing tone, an extremely fluent finger, a good sense of rhythm and a promising feeling for color.

With these gifts to support her she played, as her chief offerings, the Beethoven Sonata in C, Op. 2, No. 2, the Chopin Fantasia in F Minor and the

perennially brilliant "Blue Danube" Waltz as arranged by Schultz-Evler. Between these numbers were interpolated the "Poissons d'Or" of Debussy, the "Jeux d'Eau" of Ravel and pieces by MacDowell, Rachmaninoff, Rosenthal and others. A friendly audience listened attentively throughout, and showed signs of wishing to hear her art again when the mellowing years shall have ripened its promise into achievement.

### LECTURE BY CYRIL SCOTT

#### English Composer Discusses "Occult in Music" at MacDowell Club

Members of the New York MacDowell Club and their guests gathered there on Feb. 7, to hear an address by Cyril Scott. Following a speech of welcome by the chairman, Charles Cooper, Mr. Scott delivered an unusually interesting lecture on "The Occult in Music."

It is Mr. Scott's contention that, just as there are clairvoyants who claim that they can see that which is not perceptible to the visual sense of the ordinary person, so among musicians there are some endowed with musical clairvoyance or clairaudience (the power to hear sounds not perceptible to any one else). What is usually called inspiration is a combination of clairvoyance and clairaudience. Mr. Scott dealt with the evolution of music from the psychic point of view. In each period there were different psychic elements at play.

In the course of his talk Mr. Scott touched upon the unity of music and poetry as typified by the Wagner operas in which the drama is of equal importance.

Art is influenced by the revolutionary times through which we are passing, Mr. Scott pointed out. This upheaval aims at bringing together, at uniting humanity for a better understanding of life. Similarly, uniting the arts would lead to a better understanding of them.

### Florence McMillan III

All her engagements for appearances as accompanist on tour with Mme. Louise Homer during February have had to be cancelled by Florence McMillan. Miss McMillan has been confined to her bed by a mastoid operation and will not be out of the hospital for some days yet.

### Jonás Pupil Applauded in Burlington

BURLINGTON, VT., Feb. 10.—At her appearance in recital for the Klifa Club, Ruth Bingham, pianist, a pupil of the well-known Spanish virtuoso, Alberto Jonás, won favor. Her command of tonal volume and her technical equipment were especially pleasing. A large audience heard her.

### San Antonio Symphony Excels in Fourth Program

SAN ANTONIO, TEX., Feb. 14.—The San Antonio Symphony's fourth concert of the season, given Feb. 3 in Beethoven Hall, was distinguished by the best play-

ing in the history of the organization. Julien Paul Blitz, conductor, gave a lucid reading of Beethoven's Fifth Symphony. Bizet's "L'Arlésienne" Suite and Massenet's "Scènes Pittoresques" were also played. Arthur Middleton as assisting soloist, displayed vocal and artistic gifts of a distinctive order, and was accorded an ovation. G. M. T.

### MARINUS DE JONG MAKES DEBUT IN PIANO RECITAL

#### European Visitor Gives Interesting Program in Aeolian Hall and Displays Artistic Gifts

Marinus de Jong, another pianist from across the Atlantic, made his American debut in Aeolian Hall on the evening of Feb. 7. Interest was aroused in his coming by the story of his progress in spite of adverse circumstances. He was compelled to pursue the study of music in secret until he was ready for entry to the Antwerp Conservatory, where his talent was recognized and brought him favorable notice and several prizes.

Mr. de Jong selected an interesting program to reveal his powers. It began with the Prelude, Chorale and Fugue by César Franck, and included a group of grateful compositions by Russian composers, the Beethoven "Appassionata" Sonata, and numbers by Debussy, Chopin and the pianist himself. The audience found more to applaud in the playing of the Russian numbers than in those which followed. The artist has a crisp, clean technique, and his tone is good, with sufficient variety to serve his purpose. There is not over-much fire in his work, nor is there wealth of poetic feeling, but he often plays with grace and charm.

### ARTISTS IN SACRAMENTO

#### Salzedo, Povla Frijs and Louis Graveure Among Recent Attractions

SACRAMENTO, CAL., Feb. 12.—Two excellent programs were recently given by the Saturday Club. "Home Day," Feb. 5, was devoted to Grieg music, and the last "Artist Evening" introduced the Salzedo Harp Ensemble. The playing of the Ensemble greatly impressed the audience. Mme. Povla Frijs, in spite of a cold, gave admirable interpretations of Lie's "Snow," del Riego's "Homing" and Pierre Alin's "La Pluie."

Louis Graveure made his second appearance in Sacramento recently, singing to a large audience at the Clunie Theater. To those who had heard him before, his voice seemed more developed and richer than ever.

The Tuesday Club Orchestra organized this season under the direction of one of its members, Mrs. Leo Steppan, has been contributing opening numbers to all the club's programs.

Thelma Ferguson, thirteen years old, assisted by Dorothy Bradley at a second piano, gave an excellent recital at the studio of Ida Hjerlied Shelley, their teacher, recently. F. W.

GREAT FALLS, MONT.—Handel's "Messiah" was given under the direction of Prof. R. A. Keyes at the First Presbyterian Church recently. The solo parts were sung by Marie Leaming, Kathleen Sutherlin, Mrs. Joseph A. Claudon, John Clark, William Pankonin and R. P. Reckards. Virginia Shafer was the organist and Olive Sorrick was at the piano.

CLAREMORE, OKLA.—A music festival is being planned for Holy Week by Capt. C. O. Brown, director of the musical department at the Oklahoma Military Academy, and conductor of the band, orchestra and glee clubs. The principal feature will be the performance of "The Messiah" by the community chorus.

SAN FRANCISCO, CAL.—The January concert of the Ada Clement Piano School was devoted to Russian folk-songs, sung by Lean Frazee, soprano, accompanied by Hazel Nichols.

### HEAR CHRISTINE BURNHAM

#### Pianist Breaks Away from Conventional Form of Program

In a program chiefly made up of the lighter works of the lesser masters, Christine Burnham displayed her pianistic talents at the Princess Theater, Tuesday afternoon, Feb. 8. Miss Burnham's talents proved to be of no heavenly-storming order. But as her selections scarcely demanded virtuosity she succeeded in giving sincere pleasure to a well-filled house of music-lovers. To the early Beethoven Sonata in G, Op. 14, No. 2, as well as to the ensuing diversified program composed of some of the shorter works of Scarlatti, Chopin, Grieg, Joseffy, Rimsky-Korsakoff and Rachmaninoff she contributed her own musical intelligence and pianistic insight. There was commendable taste and courage in her departure from a school of program-making, the curriculum of which is too often hopelessly stereotyped.



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# American Violin Experts Dubious Over Invention That Has Set Berlin Agog

Heinrich Ohlhaber's Process for Improving Raw Violins Astounds German Authorities, Say Dispatches—Has He Found Stradivarius's Secret?—Nikisch Will Equip Orchestra with Ohlhaber Instruments—New York Authorities Unexcited—Say Such Announcements Are Periodical

A DISPATCH from Berlin sent to the New York Times announces that a public test of Heinrich Ohlhaber's recent invention for giving ordinary violins the Stradivarius tone was given at Beethoven Hall, Berlin, and met with the approval of a large number of critics, musicians and music-lovers. Maurits Van der Berg played four numbers, first on a genuine Stradivarius and repeated them on an ordinary violin, treated by the Ohlhaber process. According to the dispatch, the audience was scarcely able to discern any difference.

He then played the numbers again on three different violins treated by Ohlhaber, two being with varnish and one without, doing this to disprove the statement that the secret lay in the varnish. The numbers taken from Schubert, Kreisler and Tchaikovsky are said to have pealed forth with exquisite tone from all the violins so treated.

The reception of the demonstration was said to have been so enthusiastic that Ohlhaber himself was forced to ascend the stage and address the audience. In his talk he stated that Germany's "oppression" would yet lead to great things in the matter of invention. His modest effort, he said, would probably be appreciated by musicians, as the genuine Stradivarius was worth 1,000,000 marks while his instruments, which "served the same purpose," could be had for 1200 marks.

In the audience were Dr. Karl Muck, Herr von Schillings, director of the State Opera, Arthur Nikisch and others, all of whom are said to have been enthusiastic. Nikisch is said to have remarked that the discovery surpassed all his expectations, and that although the violins did not equal the best Stradivarii, they were

so superior in timbre to other present day instruments that he would furnish his entire orchestra with them. He said that as far as he could tell the Ohlhaber improvement seemed to be based on the position and strength of the violin bridge.

The State Opera, according to the dispatch, is to be equipped with these instruments.

## American Experts Incredulous

Violin experts in New York did not take with much seriousness the announcement of Ohlhaber's invention. According to W. C. Freeman, expert on the subject at the Wurlitzer Piano Company, there are periodical announcements of such inventions.

"We don't put much credence in the story," he said. "The best statement I can make in regard to the matter is that if in almost two centuries since Stradivarius's death experts and scientists have failed to equal his instruments, there is no reason to believe that the invention has been made in Germany, which never was a home for expert violin makers. It

is extremely questionable, to my mind, that the equal of a Stradivarius has been invented. We get reports of these wonderful things every so often, and they have all turned out so poorly that the statement does not excite us in the least."

Mr. Hunt, head of the Ditson violin department, was similarly unimpressed by the Ohlhaber possibilities. "Before I take any stock in it," he said, "I would like to have one of the violins here to put through a cold, hard test. After all, Stradivarius had no secrets outside his genius. When you get a present-day workman so inspired and so devoted to his labor you will have other violins to equal his. Rembrandt had no secrets, Beethoven had no secrets—they are just masters. And that is what Stradivarius was."

"Of course, I do not say there are no present-day violins equal to the Stradivarius. There are some. But to the Stradivarius there is attached also the great art value which age gives."

"As for the invention, until we see it, we can't believe. For we have had many of these wonderful inventions coming to us, only to find that they are just ordinary instruments."

## Gordon-Davies Recital in Oil City, Pa.

OIL CITY, PA., Feb. 4.—In the auditorium of the Junior High School Auditorium last evening, a joint recital of high calibre was given by Philip Gordon, pianist, and Penelope Davies, soprano.

Mr. Gordon was heard to advantage in Liszt, Chopin, Beethoven, Rachmaninoff, Tchaikovsky and Wagner-Liszt numbers. He showed himself a master of piano dynamics. Miss Davies' voice added to the charm of such songs as Fourdrain's "Le Carnaval" and others by Hue, Grieg, Rogers, Coleridge-Taylor and Spross.

## SOKOLOFF IN WATERBURY

Ovation is Reward of Cleveland Forces—Concert by Kreisler

WATERBURY, CONN., Feb. 14.—On the night of Feb. 9, the Cleveland Orchestra, Nikolai Sokoloff, conductor, with Ignaz Friedman as soloist, gave the fourth concert in the Prentzel subscription series. The visitors were accorded a tremendous ovation. Tchaikovsky's "Pathétique" Symphony was splendidly played.

Fritz Kreisler gave one of his magnificent concerts in Buckingham Hall under the Prentzel management recently. The house was sold out days in advance, and the accommodation had to be supplemented with statge seats. The program included a number of Kreisler's own arrangements.

The Concordia Singing Society gave its annual instrumental concert in Buckingham Hall, Feb. 7.

The annual concert of the Brown University Musical Clubs was given on Feb. 5, under the auspices of Saint Margaret's School.

## Vera Curtis to Sing with Canadian Orchestra

Vera Curtis sings with the London (Can.) Orchestra, Albert D. Jordan, conductor, at the Grand Opera House, London, on Feb. 17. On Feb. 21, she will give a joint recital with Guy Maier and Lee Pattison in the George B. Cummings series in Chatham, Ont. She will make a third Canadian appearance in Hamilton, Ont., March 4, singing in the Elgar Choir's performance of "Elijah."

EL PASO, TEX.—The El Paso Symphony Orchestra, P. J. Gustat, conductor, assisted by the Women's Choral Club, Charles J. Andrews, director, gave a concert in Liberty Hall recently under the auspices of the Chamber of Commerce.

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NEW YORK TIMES

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NEW YORK SUN

Her invincible bow arm, the effortless ease of her fingering, her variety of color; these assets were evidenced continuously throughout the afternoon. For all this her audience was duly appreciative.

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NEW YORK EVE. JOURNAL

She has indeed become a violin player of great expressive powers, of grave but profound musicianship.



## WIDESPREAD INTEREST IN HARRISBURG SURVEY

Inquiries from Many States Show Desire  
to Emulate City's Example—  
Recital by Spiering

HARRISBURG PA., Feb. 9.—The Music Survey conducted in this city recently by Paul E. Beck, State Supervisor of Music, through the columns of the *Harrisburg Patriot and Evening News* has attracted wide attention following the publication of the article in *MUSICAL AMERICA* a few weeks ago. Mr. Beck has received inquiries from all parts of the country as to the manner of conducting the survey and the results following it. These inquiries come from cities and towns in New York, Nebraska, Kansas, Michigan and other States.

Theodore Spiering gave a violin recital last Monday evening at Fahnestock Hall. His playing was marked by dash and brilliance. Notable was the dignified interpretation given the A Minor Concerto by Vieuxtemps, the principal music on the program. A goodly share of the success of the concert was due to the accompaniments of Charles Hart. The annual choral concert of the Wednesday Club was given last evening in Fahnestock Hall under the direction of Mrs. Wilbur F. Harris, with Ruth S. Kraybill at the piano. The assisting artist was J. Maynard Williamson, baritone. L. H. H.

### Steeb Recital Crowds Ontario (Cal.) Hall

ONTARIO, CAL., Feb. 2.—The large and beautiful auditorium of the Chaffee Union High School was the scene of Olga Steeb's piano recital in the Behymer course. This concert attracted the largest audience of any which has attended events in the course so far.

### Princeton University Choristers Defended

In answer to an article by Kenneth S. Clark in the *Princeton Alumni Weekly*, under the heading "Are Princeton Musical Clubs Out of Date?" an interesting account of the Princeton University Choristers has been given by Alexander Russell, director of music at Princeton. Pointing out the differences

in resources between Harvard, with its virtuosic Glee Club, and Princeton, with its Glee Club of an older pattern, Mr. Russell tells of the progress, which has been made with the Choristers, now in their third year. The men who gather to sing serious music under Mr. Russell's direction have given no public concerts except four at Procter Hall, before predominantly Princetonian audiences.

### Booking Messrs. Maier and Pattison for Next Season

Daniel Maier finds that the demand for Guy Maier and Lee Pattison in their concerts of music for two pianos for next season is equalling that which existed for Mischa Levitzki at this time last year. This is especially gratifying since Mr. Levitzki will not be in America next season and many who had hoped to have him are taking Mr. Maier and Mr. Pattison instead. Recent bookings for the season of 1921-22 include the Heyn Concerts in Pittsburgh, the Civic Music League of Dayton, O., and the Cleveland Orchestra.

### Ferrari Songs Heard at New York Recitals

Two artists who gave New York recitals within three days of each other last week, Louise Darclee Taylor, soprano, and Paul Reimers, tenor, used songs by Gustave Ferrari. Miss Taylor, who had Mr. Ferrari at the piano for her Aeolian Hall appearance, sang his "The Dawn and You." Mr. Reimers was heard in his "Le Miroir," one of the best known modern French songs.

### Patterson to Sing in Buffalo

Idelle Patterson, soprano, has just added to her list of engagements for this spring by contracting to appear in Buffalo on April 7 for the annual Commandery concert of the Knights Templars to be held in this city at the Elmwood Music Hall. Her emphatic success at the Lockport Festival has won northern New York for Miss Patterson.

### Kathleen Hart Bibb to Sing with Minneapolis Symphony

Kathleen Hart Bibb, soprano, who recently gave two successful recitals in New York, has been engaged to appear with the Minneapolis Symphony on March 13 in Minneapolis.

## RACHMANINOFF IN CHICAGO

### In Final Recital Russian Pianist Displays Astounding Feats

CHICAGO, Feb. 7.—Sergei Rachmaninoff, the eminent Russian pianist and composer, did not draw as large an audience as customary when he gave his final recital at the Auditorium yesterday afternoon, but he did some playing that was unusual even for him.

His most astonishing offering occurred after the regular program, when he had begun on the added list of encores that his admirers always demand. Choosing Liszt's second Hungarian Rhapsody, he added, near its end, a cadenza that must have been of his own construction. At least no one else has ever played anything like it. It was as elaborate as any cadenza ever affixed to a piano concerto, brilliant, resounding, unbelievably difficult and stunningly effective.

After this he played his own C Sharp Minor Prelude, to which he has given a new lease of life. His original program, a highly interesting one, consisted of one of the Bach-Busoni transcriptions, Mozart's Sonata in A, a Chopin group, Debussy's "Children's Corner," and two other of his own preludes. E. C. M.

### Many Appearances for Mary Davis

Mary Davis, mezzo-contralto, has been especially busy this month. A concert at High Bridge, N. J., was followed by an engagement with the Chapter of the Women of '76 of the D. A. R., in Brooklyn. On the evening of Jan. 31, she sang at the Euterpe concert at the Hotel Plaza; on the afternoon of Feb. 4, in recital at the Princess Theater, and on the afternoon of Feb. 6, she appeared at a private concert with Winifred Byrd, pianist, and Elsie Raner, violinist, at the residence of Mrs. Franklin Montague. Other engagements during February include appearances at the Hotel McAlpin, the Waldorf and Orange, N. J.

ALBANY, N. Y.—Italian music was the subject at the last meeting of the Monday Musical Club, and a paper was read by Mrs. E. F. Horton. Helen M. Sperry directed an instrumental program, comprising piano items by Mrs. James H. Hendrie, Miss Sperry and Miss Voorhaar and violin numbers by Mrs. Frederic B.

Stevens. Mrs. Leo K. Fox directed the vocal program in which Mrs. Fox, Mrs. Horatio S. Bellows, Howard Smith, Leo K. Fox, Mrs. Burt R. Rickards, and Margaret Ryan participated. The accompanists were Mrs. Edgar S. Van Olinda, Mrs. George D. Elwell and Mrs. Frederic B. Stevens.

### Sparkes to Make Third Tour of South for This Season

Lenora Sparkes has made two Southern tours this season going as far as Florida and Mississippi, and meeting with such success that she will make a third tour in March. Among the dates which she will fill then will be a joint recital with Giovanni Martinelli, also of the Metropolitan, in Memphis, Tenn., March 15.

### Books Dates for Estelle Liebling

Estelle Liebling, soprano, has already been booked for several engagements by Godfrey Turner, who has just undertaken to manage her appearances. On March 3 she will be heard in Springfield, Mass., and on March 16 in Ridgefield, N. J. Negotiations are being made for other dates.

### Ferrari Lectures on Interpretation

Gustave Ferrari, coach, accompanist and composer, lectured on "The Art of Interpretation" at Montclair, N. J., on Feb. 17, before the Alliance Française. At the end of the month, he will deliver the same address before the Century Club of Buffalo, and on April 7, before the Music Teachers' Association at Philadelphia.

### Levitzi to Play in Honolulu

Mischa Levitzki will give two recitals under the auspices of The Philharmonic Society of Honolulu on May 5 and 7 during the week's stop which he will make in the Hawaiian Islands en route to Australia. At the conclusion of his California tour he will sail from San Francisco on April 26.

Arthur Rubinstein and Paul Kochanski will give the fourth concert of the Society of the Friends of Music, Sunday afternoon, Feb. 20, at Aeolian Hall. The program includes the premiere of Ernest Bloch's new sonata for piano and violin.

# GRETA MASSON

## Acclaimed in Her Toronto, Ont., Recital

### GRETA MASSON IS CHARMING ARTIST

Canadian Soprano Wins Golden Opinions as Interpreter of Songs

Admirers of delicate and thoughtful song interpretation received a delightful surprise yesterday afternoon when they heard Miss Greta Masson in the Masonic Hall under the auspices of the Women's Musical Club. The talents of this Canadian singer were almost unknown to local musical circles until yesterday, and one was hardly prepared for an art as illuminating and fastidious as Miss Masson displayed. Her voice is a white, but full toned, soprano, not big, but always ample in its suggestion. It is the shading and the coloring that Miss Masson uses in her singing which make her an artist of very genuine appeal. We have heard much more gorgeous natural voices that did not prove nearly so satisfying because they lack the controlling brain behind them. Miss Masson's singing grew steadily in favor as she made her way through the program. She sang so many songs in exactly the right way.

The program roused interest the moment you looked at it. Miss Masson departed from the conventional arrangement. She had a number of traditional 18th century compositions to sing, but instead of putting them in the usual place at the opening of her concert, she made her bow with a group of five Russian songs. One could not imagine five lovelier little songs, and Miss Masson sang them with perfect appreciation of all their beauty. The simple pathos of "The Soldier's Bride," the dreamy descriptiveness of "The Isle," the heroic pictorial quality of "My Native Land," and the delicacy of "The Snowdrop" were perfectly suggested. One also liked later in the program the settings given by Norman Peterkin to three Japanese poems. Lieurence's "Indian Love Song," now growing so familiar in Toronto, has never been better sung here. Miss Masson met the more dramatic requirements of "Le Temps de L'Amour" (Chausson). Her art is not a large or robust one, but it is easy to grow enthusiastic regarding her gifts as a song interpreter, whose intimate style is filled with charm. If the Women's Musical Club can find a few more singers like Miss Masson to introduce to Toronto they will give local music lovers a reason to be thankful that such an organization exists. —Toronto, Ont., Mail and Empire, January 12, 1921.

### Music and the Drama

Conducted by E. R. PARKHURST

### MISS MASSON'S SUCCESS

#### Delights Large Audience Attending Women's Musical Club Concert

Though a good report of her work had preceded her, the audience which gathered in the Masonic Temple yesterday was quite unprepared for the range of program and the quality of its interpretation given by Miss Greta Masson of New York, who sang under the auspices of the Women's Musical Club. Miss Masson's voice, while a clear, high soprano, is full of color and has an evenness of tone which enables her to sing music of widely different nature with equal ease. Her high notes are sweet, without a trace of harshness, and in all her work there was noticeable an admirable combination of sympathy and artistic conception. Miss Masson's first group was an interesting collection of songs by Russian writers—Rimsky-Korsakoff, Rachmaninoff and Gretchaninoff. Her second group consisted of three Handel arias, edited by Frank Bibb, and she followed these by a French group, and was called back by repeated encores. A Persian song, from the Rubaiyat, by Burmeister, and Lieurence's "By the Waters of Minnetonka," were very satisfying, and for her last group—three poems from the Japanese, by Norman Peterkin, and another Japanese novelty, "Hokku," by Kathleen Heyman—she was warmly applauded, and repeated "Hokku" by special request. Hageman's "At the Well" concluded the fine program, her voice being as fresh at the end as at the beginning, after having been absolutely in pitch throughout. —Toronto, Ont., Globe, January 12, 1921.

### CANADIAN SINGER WINS GREAT PRAISE

Miss Greta Masson Delights Members of the Women's Musical Club

Miss Greta Masson, who sang at a large gathering of the Women's Musical Club yesterday at the new Masonic Hall, is an artist of whom Canadians everywhere may be justly proud. A young Canadian who has already made a name worth while in her own country and in the United States, she yesterday made what amounted to a furor—if the enthusiastic admiration may be termed such—among the artistic and appreciative gathering. Praise and applause punctuated the close of every number, and at the close Miss Masson was showered with congratulations.

Miss Masson sang a program of four groups, which included nineteen numbers, representative of Russian, French, Japanese and English compositions, in all of which she was equally at home, her clear, vibrant, flexible soprano lending itself to every mood. The program opened with "The Maid and the Sun," Rimsky-Korsakoff, other numbers in the group being "The Soldier's Bride" and "The Isle," by Rachmaninoff, and "My Native Land" and "The Snowdrop," by Gretchaninoff.

Three arias of the early eighteenth century and the dainty "Les Papillons" were other offerings, the concluding group being the "Persian Song" (Rubaiyat), Burmeister; "Indian Love Song," Lieurence, and "At the Well" (Tagore), Hageman. Miss Masson, who has a number of near engagements, has sung as soloist with the Boston Symphony Orchestra, and in New York and Chicago. As a child Miss Masson began the study of music with the violin and piano, thus laying the foundation for the intellectual interpretation of the offerings of her beautiful voice. The singer was fortunate in having as accompanist Mrs. H. M. Blight, one of Canada's most artistic accompanists. —Toronto, Ont., Telegram, January 12, 1921.



Greta Masson, soprano, was the attraction at a concert of the Women's Musical Club last Tuesday afternoon, and proved to be a singer of exceptional charm. The voice is high, flexible, richly tinted; the program, in addition, was a rare exemplar of what song recitals should be; nineteen songs in all were announced of a rather modern tendency, with the exception of three Handel arias, but fully two dozen must have been rendered, if one counts the repetitions. There were many of these as the recitalist struck such exquisite effects time after time that her hearers insisted upon her duplicating it in many cases. Four Japanese poems set by Norman Peterkin and Katharine Ruth Heyman were exotically appealing, as was Burmeister's setting of some verses from the Rubaiyat. Hageman's "At the Well," from a poem of Tagore's, was also very much liked, and for a conclusion Dell "Acqua's" "Chanson Provençale" was lifted out with unusual beauty as well as more floriture than one generally hears. —Toronto, Ont., Sunday World, January 16, 1921.

Management: HAENSEL & JONES, Aeolian Hall, New York

Personal Address: 1 West 67th Street, New York



## BOSTON RESPONSIVE TO STRAUSS NOVELTY

Orchestral Suite Introduced by  
the Monteux Men Is for a  
Small Orchestra

BOSTON, Feb. 14.—The program of the fourteenth concert by the Boston Symphony, Feb. 11, commenced with a vivid performance of Schumann's Symphony No. 2 in C. Thenceforth, restraint characterized the concert. For the first time in America, Mr. Monteux presented Strauss's orchestral suite from "Der Burger als Edelmann," an opera based on Moliere's play, "Le Bourgeois Gentilhomme." For its performance an orchestra of only thirty-six players was required. The suite, with its minuets, dances, and descriptive incidental music, served as a pleasing foil of miniature daintiness to the more pretentious music of the symphony. It served to display as well the individual abilities of the performers, the Straussian lightness of touch and descriptive humor, and Mr. Monteux's effective exposition of the new work. The audience responded warmly to the novel music.

The program concluded with Beethoven's Concerto No. 3 in C Minor for pianoforte and orchestra. It was well calculated to disclose the more thoughtful aspects of Mr. Levitzki's playing. Restrained in feeling as this playing was, it was nevertheless rich in opalescent tone, in refinements of shading, and subtleties of phrasing and characterization.

The People's Symphony presented a dramatic program at its regular Sunday concert Feb. 6. Lalo's dashing Overture "Le Roi d'Ys," Grieg's "Peer Gynt" Suite, and Wagner's Prelude and Love-Death from "Tristan and Isolde" were the purely orchestral numbers, and the orchestra played these with a brilliance and glow that warmed the audience and brought forth fervid applause. Edith Thompson appeared as soloist in the MacDowell Piano Concerto in D Minor.

She played the work with her characteristic sincerity, conscientiousness and absorbing interest.

Phoebe Crosby, soprano, sang in Jordan Hall, Thursday evening, Feb. 10. Her songs were widely varied in nature, including a group by Paladilhe, a classic group by Schubert, Brahms, and Schumann, and English and French groups. Miss Crosby's voice is of beautiful quality and singular richness. Its sustained legato is evidence of fine breath control and well-trained production. Her enunciation, especially of the French songs, is remarkably clear. Walter Golde was the accompanist.

The young people of Boston are being treated with an attention to their musical education such as their elders did not experience in their youth. Aaron Richmond arranged for their edification a delightful program of pleasing music in a

concert under his management at Jordan Hall on Saturday afternoon, Feb. 12. Mr. Bedetti, 'cellist, and Mr. Laurent, flautist, both of the Boston Symphony, played groups of light solos, and Mrs. Laura Littlefield, soprano, sang groups of songs. A large gathering of attentive and enthusiastic young folk enjoyed every bit of the excellent work of the artists. Harrison Potter served as an efficient accompanist.

At the MacDowell Club concert in Steinert Hall, Feb. 9, members and guests heard an interesting program. Minerva Dickerman, pianist, played a group of Chopin numbers and a Liszt Hungarian Rhapsody.

The Music Lovers' Club held its monthly concert at Steinert Hall, Tuesday morning, Feb. 8. Mr. and Mrs. Henry L. Gideon were the principal entertaining artists. H. L.

what are known as "encores." At the close of the evening he gave several additional numbers.

A young man named Willy Schaeffer played the piano accompaniments very inadequately.

### Re-name Chicago Civic Music Students Orchestra

CHICAGO, Feb. 8.—The name of the Civic Music Students Orchestra has been changed to the Civic Orchestra of Chicago, with a descriptive sub-caption to the effect that it is for instruction in orchestral playing. The action was taken by the board of the Civic Music Association. The orchestra is not an organization of music students, but of musicians, preferably young, who are sufficiently advanced in their art to make instruction in orchestral playing a fitting part of their development. With this end in view, Conductor Stock, of the Chicago Symphony, Assistant Conductor DeLamarter, of the same organization, and George Dasch, a leading viola player, have worked unceasingly, holding four rehearsals a week from October to June. The results have been manifest. Every time that the new orchestra has made a public appearance it has reaped praise, and at the end of its first season six of its members were drafted for professional engagements with other orchestras. The Civic Orchestra of Chicago is at present giving a series of Sunday afternoon concerts at the various settlements and centers of the city, and will be the leading feature of the music festival to be held by the Civic Music Association.

### Chicago Pianist Composes New Song

CHICAGO, Feb. 11.—The well-known Chicago pianist and teacher, Marx E. Oberndorfer, has composed a song, "My Mother," to words by Lloyd Garrett. It is dedicated to, and has been sung by, another Chicago artist, Orpha Kendall Holstman, and is published in the American Composers Edition by the McKinley Music Company. The song has a graceful and delicate melody, harmonized with a skill that preserves its simplicity and at the same time keeps it from the commonplace. E. C. M.

## TOWN HALL'S FIRST RECITAL IS BY MANEN

Spanish Violinist Warmly  
Commended at Reappear-  
ance in New York

Joan Manén, the Spanish violinist, will not only be remembered as one of the most interesting of the new artists who have come to us during the season 1920-1921, but he will be recorded in the history of New York concert going as the artist who gave the first public recital in New York's new Town Hall. He gave his last New York recital of the season there on Saturday evening, Feb. 12. The hall seemed an admirable one, somewhat larger than our Aeolian Hall, acoustically satisfying, well appointed and in more than one detail a welcome addition to the city's limited number of places where concerts may be given.

Mr. Manén had a truly sensational success last week. He played Bruch's "Scottish Fantasy," his own admirable versions of Tartini's "Devil's Trill" and Paganini's "I Palpiti," and a group of shorter pieces. His merits have been discussed on other occasions in these columns. It is necessary, however, to point

out again that he stands among the great violinists who have appeared here, a man who combines the biggest feats of virtuosity with a musicianship, lofty and profound. There is nothing of cheapness, no desire to please the groundlings in this artist's performances; his respect for the composer's line is scrupulous, his delineation of it masterly. He has more Kreislerian qualities than any other violinist we have heard. Only in the matter of tonal warmth does he occasionally fall short, and this, we feel, is due to a rather objective attitude toward playing than to a lack of emotion.

The final group brought the Sarabande and Double from Bach's B Minor Sonata for violin alone, played superbly, Mr. Manén's own arrangement of Padre Martini's famous Gavotte—the violinist has set it in A Major with a delightful piano part—Maná-Zucca's Polish cradle song "Budjely," one of her most charming pieces, which the audience liked so well that it had to be repeated, and Sarasate's "Jota Navarra." All through the program the audience desired extras, but Mr. Manén refrained. He is in all probability one of those fine artists, who realize that a program scheme is thrown out of joint by the injection into it of



FRANK BIBB

"—the very acme of jubilant pianism."  
—Victor Nilsson, in  
Minneapolis Journal.

N. Y. Herald, Jan. 26, W. J. Henderson.

At the Princess Theater yesterday Mme. Kathleen Hart Bibb, soprano, gave the first of two song recitals, in which she had the support of excellent accompaniments played by Frank Bibb. She sang with much charm of voice and manner French and other selections, including four Handelian airs arranged by Mr. Bibb. Her upper tones she produced much better than when she was heard here three years ago. The recital, as a whole, was delightful. The audience filled the theater.

N. Y. Tribune, Jan. 26.

Kathleen Hart Bibb, soprano, gave a song recital at the Princess Theater yesterday afternoon. Frank Bibb acted as her accompanist. Mrs. Bibb has a light voice, well trained and of agreeable timbre. She sang with taste a varied program, which ranged from airs by Handel to compositions by modern composers.

N. Y. Sun, Jan. 26.

In the Princess Theater a recital was given by Kathleen Hart Bibb, who started her pro-

# B I B B

## JOINT RECITALS

Programs of Unique Interest

### TWO NEW YORK RECITALS

(January 25th and February 6th, 1921) at the Princess Theatre, Recognized  
by the Press as Follows:

gram with four Handel airs arranged for concert use by Frank Bibb, the soprano's husband, who also accompanied her. Mrs. Bibb sang also numbers by Roparts, Chabrier and Bourgault-Ducoudray, likewise Fevrier's "Les Saisons." Her voice is of pleasant, light quality, neatly phrased. In her English songs Mrs. Bibb was particularly successful, and gave more than one encore for the benefit of her numerous hearers.

N. Y. Times, Jan. 26.

She interested her hearers in many rare songs.

N. Y. Evening Journal, Jan. 26.

Favorably known here for her charming art.

N. Y. Evening Mail, Jan. 26, Katharine Spaeth.

Kathleen Hart Bibb might easily have sent "at homes" for her song recital at the Princess Theater yesterday afternoon, it was so intimate and friendly. Of a most diverting program, the French group was the most delightfully done, particularly "Les Gros Dindons," by Chabrier, sung with piquant charm.

Mrs. Bibb is fortunate in having the happy combination of brother-in-law, coach and accompanist in Frank Bibb, who added his clear tone and sympathetic support at the piano.

N. Y. Sun, Feb 7, Gilbert Gabriel.

A second recital brought Kathleen Hart Bibb, soprano to the Princess Theater last night. Her program, which had in it something of an artistic piquancy, brought in works new and old from various sources. It commenced with James Hook's "New Hours of Love," four canzonettes,

arranged by her accompanist, Frank Bibb, and ended with four songs by the late Edward Horner, sung somewhat by way of memorial. Five Scandinavian songs were excellently chosen two airs from operas comiques by Thomas and Flotow were enticing. The oddest part of the program were the five settings made of Verlaine's poem "Mandoline," by Gabriel Dupont, Reynaldo Hahn, Gabriel Faure, Claude Debussy and Mme. Poldowski. This was an experiment with a literary rather than a musical tie and it went the whole tone five times over to prove the inevitability of modern French construction.

What has been said before concerning Mrs. Bibb's voice, its quality and style, is only to be repeated.

N. Y. Herald, Feb. 7, W. J. Henderson.

Mme. Kathleen Hart Bibb, soprano, assisted at the piano by her husband, Frank Bibb, gave the second of two song recitals last night in the Princess Theater.

It was a pleasure to again note this season Mrs. Bibb's improvement in the use of her charming voice, and her feeling and style were in keeping with her music. Mr. Bibb's skillful accompaniments were of sufficient importance to call the recital a joint one. The theater was filled.

N. Y. American, Feb. 7.

### KATHLEEN BIBB GIVES INTERESTING RECITAL

Kathleen Hart Bibb, well and favorably known locally, was heard in a program of soprano songs at the Princess Theater last night.



KATHLEEN HART BIBB

"... a young singer of individual charm and of an even rarer quality, which is cheerfulness."  
New York Times.

N. Y. Evening World, Feb. 7.

Kathleen Hart Bibb, soprano, presented an unusual program at a recital in the Princess Theater last evening.

N. Y. Evening Mail, Feb. 7, Katharine Spaeth.

At the Princess Theater last evening this fresh-voiced young soprano brought out another program whose individuality and novelty have scarcely been duplicated this season.

Five different settings of Verlaine's "Mandoline" in one group made perhaps the most original feature, and the audience indicated a preference for the dainty music of Reynaldo Hahn over even Debussy's familiar version.

Some Scandinavian songs, new to American listeners, proved most favorable to the singer's abilities, with emphasis on "Tennis at Trianon," by Sibelius, and a lilting serenade of Peterson-Berger.

Here, there and everywhere the nimble fingers of Frank Bibb did more than their share of exceedingly artistic interpretations.

Management: R. JAMES MacFADYEN, 54 West 50th St., New York



## RECITALISTS FILL PHILADELPHIA LIST

### Birgit Engell, Cortot and Many Local Musicians Add to Week's Events

PHILADELPHIA, Feb. 12.—The fine new foyer of the Academy of Music is becoming rapidly popularized as the site of many important local concerts. Arthur Judson recently presented, in a first Philadelphia recital, Estelle Hughes, soprano, the first vocalist to win the Stokowski medal for young musicians. She has a voice of excellent possibilities and is especially efficient in coloratura. Her program included the "Caro Nome" and "Regnava in Silenzio" arias and old English ballads. Clarence Bawden supplied pianistic backgrounds of admirable appropriateness.

In behalf of the local fund for the Hoover drive for starving children of Europe, Mme. Birgit Engell, soprano, Coenraad v. Bos, accompanist, and Carl Jensen, pianist, gave an interesting program in the foyer.

Unusual numbers, rich in color and delightfully performed, characterized the program of the Philadelphia Orchestra Ensemble Society in the Bellevue Stratford. Among them were the Brahms Trio for Horn, Violin and Piano, selections from the "Children's Corner" Suite, of Debussy, Saint-Saëns's Septuor, Op. 65, and four of Stravinsky's songs, sung by Elizabeth Latta, with accompaniment of flutes, oboe, clarinet, bassoon, violin, viola and cello. Ellis Clark Hammann performed with sympathetic co-operation at the piano which was called for in several of the works. The society is composed of Thaddeus Rich, Michael Penha and the other "first desk" men of the Philadelphia Orchestra.

Alfred Cortot was the soloist at the fifth of Arthur Judson's well-arranged series of Monday Morning Musicales. This was the only recital appearance of

the distinguished French player in Philadelphia this season. He has won quite a following here to which he added by his current playing especially of the B Minor Sonata of Chopin.

W. Russell Johnson, pianist, the pupil of Carl Dito, the well-known Negro composer and vice-president for Philadelphia of the National Association of Negro Musicians, gave an excellent display of his talents in the second recital of the season given by Mr. Dito. Charles McCabe, violinist, was heard also. One of the novel numbers was a Minuet by Clarissa Hardy, a teacher in the Philadelphia public schools.

Under the auspices of the West Philadelphia Y. W. C. A., a concert was given on Tuesday evening which enlisted the contributions of Virginia Klein, pianist; Madeleine Patton, soprano; Master Jack Weland, soprano; Walter Kershaw, baritone; Helen Scheerer reader; and Betty Mehorter, accompanist.

At the regular monthly neighborhood concert of the Settlement Music School the soloists were Henri Scott, operatic baritone; Elfreda Rossmassler, pianist, and a pupil of Ernest Hutcheson; Lucius Cole, violinist, and Mrs. John F. Braun, accompanist.

The contest for the gold medal established by Leopold Stokowski for the encouragement of young musicians, and the winning of which carries with it an appearance in the regular series of the Philadelphia Orchestra concerts, this season will be confined to pianists. D. Hendrik Ezerman, the teacher and concert pianist, is head of the committee and will supply information as to trials and other conditions.

The mixed choir of twenty-one selected voices of the Second Presbyterian Church, assisted by a chorus and instrumental soloists, offered a novel program of Norwegian compositions, never hitherto played in Philadelphia. Another success was registered for the musical director, N. Lindsay Norden who this year is giving a series devoted to nationalism in music. W. R. M.

## OVATION IN BOSTON FOR SOKOLOFF MEN

### Cleveland Orchestra's Visit Proves Profoundly Memorable Event

BOSTON, Feb. 11.—It was fitting, indeed, that the Cleveland Orchestra should choose to visit Boston. It was here that Mr. Sokoloff, the conductor, pursued his studies with Mr. Loeffler, and was one of the violinists in the Boston Symphony. His return as conductor of a splendid organization was signalized by a performance that reflected double credit, both upon the home of his musical alma mater and upon the home of his present orchestra.

It was equally fitting that the program should contain Mr. Loeffler's "A Pagan Poem," with Heinrich Gebhard, Boston's splendid pianist, playing the piano part. In addition, the conductor had selected Rachmaninoff's Symphony No. 2, and Lalo's "Symphonie Espagnole" for violin and orchestra. The soloist was Mishel Piastro.

Though the Cleveland Orchestra is only in its third season, Mr. Sokoloff has endowed it with mature musical stature. It needs no patronizing praise or biased indulgence. It may safely rest its reputation on the sheer excellence of its Boston performance. Its youthful vigor and its richness and warmth of tonal body give the orchestra an exhilarating freshness. It plays with an electrifying dash and impassioned surge that are ever striking emotional fire.

Mr. Sokoloff's rhythmic sense is noteworthy. He possesses the happy faculty of obtaining the proper tempo, of maintaining it with relentless precision, and of varying it in retards and accelerandos with an elasticity and regard for proportion that do not disturb the flow of the music.

His orchestral accompaniment to Mr. Piastro's playing likewise evidenced his fine sense of balance. Tastefully subdued, it set the soloist in bold relief. The latter satisfied chiefly with his powerful tone and fiery grasp of Lalo's vibrant music.

The interest of the evening centered about Mr. Loeffler's "Pagan Poem." The intensely romantic nature of this music tempted the expressive powers of Mr.

Sokoloff. Such rapturous playing has rarely been heard here. No doubt the presence of Mr. Loeffler stimulated the conductor and orchestra to a performance acknowledged the finest ever given of this work. Not a little of the success of this work was due to the excellent playing of the solo trumpeters, the three Hruby's, Alois, John J., and Charles Albert Rey, and Heinrich Gebhard, who appeared in the first performance of the work by the Boston Symphony, and who has been identified so frequently with it that he has been called the "Pagan Poet." Mr. Gebhard gave to the music all the romantic ardor and rhythmic verve with which the work is invested.

It was a tremendous ovation that greeted the orchestra, the conductor, the soloists, and the composer. There was an enthusiasm in the air that was irresistibly contagious. The Cleveland Orchestra had played as if inspired. H. L.

### Maude Turner Busby Conducts Normal Course in Houston

HOUSTON, TEX., Feb. 11.—Maude Turner Busby conducted a normal teachers' class in the Dunning system of applied music in this city during the past month. It will be remembered that Miss Dunning held the first normal class here five years ago.

### Harold Henry Appears in Chattanooga Recital

CHATTANOOGA, TENN., Feb. 11.—Pasquale Amato and Harold Henry were booked to give a recital here recently, but owing to the illness of Mr. Amato, Mr. Henry gave the entire program and was enthusiastically received. He had to respond to many encores.

### Illingworth to Give Lecture-Recital at Saenger's

On Sunday afternoon, Feb. 20, Nelson Illingworth will give a lecture-recital before an invited audience at the Oscar Saenger studios.

### Leman Pupils Presented in Philadelphia Musicales

PHILADELPHIA, Feb. 14.—The Leman studios gave a musicale in which the artist-pupils of J. W. F. Leman, violinist, were presented to an audience composed mostly of professional musicians. John Richardson, boy violinist, was heard in the Tchaikovsky Concerto; Fred Gerhke in a Hauser Rhapsody;

Carmine Romanogli in a Beethoven Romanza and John Osborne played an interesting group of solos by Sitt for viola. Roy Comfort, a former pupil of Mr. Leman, recently associate conductor and concertmaster with Victor Herbert's musical attractions, played a group of Kreisler transcriptions. Assisting were Erl Beatty, pianist, and Helen Lampert, soprano, a pupil of W. Palmer Hoxie.

## SAN FRANCISCO EVENTS

### San Carlo Company Closes Successful Season and Pavlowa Appears

[By Telegraph to MUSICAL AMERICA]

SAN FRANCISCO, CAL., Feb. 15.—With "Madama Butterfly" at the matinée and "Il Travatore" at the evening performance Saturday, the San Carlo Opera Company closed its most successful season in San Francisco.

On Sunday evening, Anna Pavlowa and her Ballet Russe opened a six nights season at the Curran Theater before a large audience.

Technical skill, vocal power, clarity of diction and a pleasing personality combined to make successful the recital by Paul Althouse at the Columbia Theater on Sunday. His program included Ward Stephens's "Some One Worth While," and Mana Zucca's "Top O' The Morning," and Walt's "Lassie O' Mine."

The tenth repeat concert of the season was given Sunday afternoon at the Curran Theater by the San Francisco Symphony under the direction of Alfred Hertz.

Edwin H. Lemare gave an organ recital at the Civic Auditorium Sunday, and Martha Przybylski was heard in a piano recital at the Knights of Columbus Hall Sunday evening.

### Chicago Club Arouses Interest in Local Composers

CHICAGO, Feb. 14.—The Hamilton Club has begun a campaign to attract attention to the musical development of Chicago. The first of a series of three recitals consisting exclusively of works by Chicago composers was given recently.

Some of the Chicago composers to be represented in the series, according to present plans, are Frederick Stock, Rosseter G. Cole, John Alden Carpenter, Adolf Weidig, Eric DeLamarter, Leo Sowerby, Felix Borowski, Arne Oldberg, James G. MacDermid, Adolf Brune, Daniel Protheroe, Mrs. Eleanor Everest Freer, Edward Collins, Arthur Olaf Anderson, Rowland Leach, Clarence Loomis, Thorwald Otterstrom, Peter C. Lutkin, G. A. Grant-Schaefer, Harold Henry, William Lester, Hugo Goodwin, Walter Goodell and John Palmer. E. C. M.

The Harrisburg Apollo Male Chorus, John W. Phillips, director, has engaged Norman Jollif, baritone, for its May concert.

## MINNEAPOLIS FORCES APPEAR IN CHICAGO

### Heard in Two Symphonic Programs—Myrna Sharlow and Cottlow as Soloists

CHICAGO, Feb. 14.—Beginning the third season of Frank A. Morgan's Musical Extension series of concerts, the Minneapolis Symphony gave matinée and evening programs at Orchestra Hall under the direction of Emil Oberhoffer, Feb. 8. The plan of the Musical Extension series is to give a list of concerts in various churches of the city and surrounding communities, the subscribers to which gain prior rights on a supplementary list at Orchestra Hall. The Minneapolis Orchestra, in inaugurating the extra series, spent a busy day, presenting such symphonies as Tchaikovsky's First, hitherto unheard in this city, in the afternoon and Brahms's Fourth in the evening, with such other numbers as Strauss's "Death and Transfiguration," Bantock's melodious prelude to "Sappho," the "Bacchanale" from "Tannhäuser" and several others.

There was a soloist for each concert. Myrna Sharlow, formerly one of the Chicago Opera Association's sopranos, sang the "King of Thule" and "Jewel Song" from "Faust" and the "Micaela" aria from "Carmen" with the same warmth, full tone, range and good volume that made her work in opera memorable. In the evening Augusta Cottlow, the pianist, played MacDowell's Second Concerto thoughtfully, imaginatively and with excellent technique.

A large sum of money was raised when Alfred Cortot, the famous French pianist, appeared at the Drake Hotel in a concert for the benefit of the library of the Alliance Française, Feb. 8. Mrs. J. Mitchell Hoyt, Chicago soprano, was associated with him on the program. Cortot has appeared a number of times in Chicago during the past few weeks, and has become a great favorite with concert-goers.

Moissaye Boguslawski, one of the leading members of the piano department of the Chicago Musical College, gave his second recital of the season at the Ziegfeld Theater on the morning of Feb. 9. There was a much larger audience than on his first appearance some weeks ago. He is a skilled and expert technician, with a commanding manner of interpretation which wins him many followers and much applause. His program began with Schubert and Schumann. A group by Chopin, the Brahms Rhapsodies in B Minor and G Minor and some short numbers by Rachmaninoff, Rubinstein and others were included. E. C. M.

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## Concert Dates Take Lazaro Away from Home and Family



Photo by H. Parr

Mme. Hipolito Lazaro and Her Daughter,  
Yolanda

What wonder that Hipolito Lazaro, the Spanish tenor, who is this season devoting himself to concert work, has developed the movie habit! There are many empty hours before engagements which might otherwise be filled with unavailing regrets for the small but decidedly sweet family which he has left behind him in New York. The welfare of their little daughter, Yolanda, is of paramount interest to both the tenor and his wife, and consequently she is not subjected to the perils of traveling which blest her father's days on tour. So great is the need of fending off homesickness that it is reported by a member of Mr. Lazaro's touring party that he has even taken to cracking jokes "in American," as he himself says, about the movie shows he witnesses.

## WARREN BALLAD CONCERT

Well-Known Artists Offer Program in Series at Longacre Theater

The third of Frederick Warren's Ballad Concerts was given at the Longacre Theater on the afternoon of Feb. 13, enlisting, as on previous occasions, the services of several artists in a program of wide variety. Since it is one of the aims of the concerts to make "good songs popular," Mr. Warren was happy in the selection of his artists, for they were able to convey the meaning of their songs to the audience by their clear enunciation of the text. Cornelius Van Vliet, 'cellist, with Meta Schumann at the piano, was heard in two groups of solos, playing with his usual artistry and finished style. Elizabeth Lennox, mezzo, sang songs by Gluck, Grieg, Brahms, Kramer and old melodies with commendable feeling and musicianship.

Olga Warren, whom illness prevented from appearing upon a previous pro-

gram, disclosed a clear and carefully schooled voice in numbers by Forsythe, Liszt, Bemberg, MacDowell and Sibella. Thomas McGranahan, tenor, was less successful in Handel and Brahms numbers than he was in Irish tunes. From the audience's viewpoint, Loraine Wyman created the greatest success of the afternoon by the singing of old English ballads and folk-songs. Dressed in a costume of the eighteenth century, she sang with charm which was irresistible. Her accompanist was Ruth Emerson. Francis Moore played for the other artists. A good-sized audience voiced its appreciation.

## REIMERS SINGS AGAIN

Tenor Gives Program at Princess Theater with Accustomed Skill

Paul Reimers, tenor, gave his second recital of the season at the Princess Theater on the evening of Feb. 13, disclosing anew the subtle qualities of his art which have gained him a large following. His program was long and varied. Beginning with sixteenth and seventeenth century airs by Caccini, Dowland, Morley, he sang songs by Gounod, Handel, Ferrari, Bruneau, Hue, Schumann, Schubert, Wolf, Brahms, Strauss, Johnson and a number of old melodies and folk-songs.

Mr. Reimers's singing gave evidence of the fact that he had penetrated beneath the surface of his numbers and was able to reveal much of its beauty to his hearers, despite the fact that his vocal resources are somewhat limited. His style is polished and refined. His voice lacks sonority to lend it color and variety, but it is used with admirable skill to sincerely artistic purposes. Maurice Eisner was an effective accompanist.

Lotta Madden and Alexander Gunn in Recital at MacDowell Club

A joint recital was given by Lotta Madden, soprano, and Alexander Gunn, pianist, at the New York MacDowell Club, Friday evening, Feb. 11. Miss Madden devoted the major part of her program to works by modern American composers, John Alden Carpenter, the late Charles Griffes and Sidney Homer among others. A Schumann song and one or two numbers by English composers constituted the rest of the program. Miss Madden evoked admiration with her excellent diction in addition to her other musical virtues. Miss Louise Keppel accompanied with skill. Mr. Gunn presented an all-MacDowell program. His interpretation of the "Keltic" Sonata and the group of short numbers called "Hungarian" evoked applause.

Chicago Club Devotes Program to Women Composers

CHICAGO, Feb. 8.—The 500th concert given by the Musicians' Club of Women at Fine Arts Recital Hall yesterday afternoon, was devoted entirely to compositions by women composers. The program was arranged by Mrs. Monica Graham Stults and Esther Hirschberg. A new trio for piano, violin and 'cello by Luella Sweet was played by Rose Lyon-DuMoulin, Stella Roberts and Elizabeth Olk-Roehl. Among the other participants in the concert were Edna McDevitt Ross, Grace Welsh, Henrietta Kendrick Otstott and Ruth Hypes. Mme. Sturkow-Ryder, Aletta Tenold, Eleanor Smith and Marion Lychenheim were among the Chicago composers represented on the program.

Frank Laird Waller Conducting the "Beggar's Opera"

Frank Laird Waller, former assistant conductor of the Chicago Opera Association and well-known accompanist and coach, has joined the "Beggar's Opera" Company as conductor. Having just closed their engagement at the Greenwich Village Theater the English players who have delighted New York with Gay's melodious old satire have gone for a short tour of Canadian cities after which they plan to return to New York and re-open at one of the theaters in the Forty-Fifth Street district. Mr. Waller accepted the conductorship on the suggestion of Alfred Coates, the distinguished English conductor, who was recently in this country.

Thelma Given, violinist, with Ralph Angell at the piano, played to a capacity house in the Flora Macdonald College Auditorium at Red Springs, N. C., on the evening of Jan. 21.

## STOCK GIVES CHICAGO A VARIETY OF FARE

Series of Programs Provides Unusual Features—Homer as Soloist

CHICAGO, Feb. 12.—Many interesting features have been occurring at the recent concerts of the Chicago Symphony Orchestra. Ever since its return from the brief Eastern tour, wherein its merits were almost unanimously acknowledged, it would seem to have taken on an added spirit of youth.

At its last children's program the offerings ranged in period and style from the allegretto of Beethoven's Seventh Symphony to Percy Grainger's "Mock Morris," with John Alden Carpenter's song, "The Home Road," sung with immense enthusiasm by the youthful auditors. The popular concert following had Goldmark's "Rustic Wedding" Symphony as its principal number, with such additional compositions as Elgar's "Wand of Youth" Suite and "Voices of the Forest" from Wagner's "Siegfried," to say nothing of numerous encores. One of these was a setting for strings of "Drink to Me Only With Thine Eyes," done in an extremely sprightly and clever manner. In both concerts there was vigorous applause.

All of which led up to the subscription concerts of the present week, in which the famous American contralto, Mme. Louise Homer, was the soloist. It has been four years since she sang here, the last time having also been with the orchestra.

Mme. Homer's voice is quite as lovely of quality and vigorous of tone as ever.

She appeared twice on the program, singing the brilliant aria, "Non più de fiori," from Mozart's opera, "Le Clemenza di Tito," in the first half, and Elgar's "Sea Pictures" in the second.

Mme. Homer has always been a great favorite in Chicago, and her success on this occasion was immediate and unqualified. Particularly was this the case when she sang the Mozart aria.

"Le Printemps Passione," Felix Borowski's symphonic poem, which the composer conducted during the music festival at Evanston last spring, also was presented. Though the same orchestra played it, the performance proceeded under Stock's baton, the composer not appearing until after the end, when the conductor led him upon the stage to bow his thanks. Another important event in the concert was the performance of a suite from Stravinsky's ballet, "L'Oiseau de Feu," which had not been heard here since the Diaghileff Ballet Russe presented it at the Auditorium. Perhaps more than any other ballet, this suite bears separation from the lovely stage pictures and dancing, being important enough to stand as music alone. Of other works, Bach's second suite began the program and Wagner's Overture to "Rienzi" closed it.

E. C. M.

Program of American Works Offered at Chicago Convention

CHICAGO, Feb. 11.—Florence Folds, soprano, assisted by McNair Ilgenfritz at the piano, gave a program of American compositions for those attending the convention for Good Roads at the Drake Hotel, Friday afternoon. A group of songs by Mr. Ilgenfritz was finely interpreted by the young singer.

M. A. M.

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## EVENTS OF MOMENT IN ST. LOUIS WEEK

### Toscanini, Rachmaninoff, Bauer, Kindler and Others Give Imposing Concerts

ST. LOUIS, Feb. 11.—A supreme concert was given last night at the Coliseum when Arturo Toscanini and his orchestra appeared in a program which brought out a crowd of some 5000 persons. It was without a doubt one of the greatest concerts ever held in this city. Toscanini chose Brahms's Symphony No. 2, not often heard here; "Nocturne" and "Rondo Fantastico" by Pich-Mangiagalli, Strauss's "Don Juan," which was the first hearing of any of the modern German works since the war, and the Overture to "William Tell."

On Monday night of last week Sergei Rachmaninoff appeared in recital at the Odeon before a packed house. The great pianist played in his usual magnificent style Mozart's Sonata, No. 9, Schumann's "Papillons," a Chopin group of two waltzes, Barcarolle and Ballade, followed by two of his own numbers, "Polichinelle" and "Barcarolle," and finally the Liszt "Rhapsodie Espagnole." He had to add encores both during the program and after. Elizabeth Cueny's management provided the engagement.

Closely following this, on Tuesday evening, came a concert by the Morning Choral Club, assisted by Theo Karle, tenor, making his initial appearance here. The club, under Charles Galloway, did some excellent work. Mr. Karle has a resonant clear tenor of lovely quality and his singing of a number of songs of simpler taste won him ovations. The club was especially fine in "The Sleeping Princess" by Smith and the "Sparkling Sunlight," a waltz song. Mr. Galloway assisted at the piano.

On Friday evening, in the third program of the People's Concert Course of Elizabeth Cueny, Harold Bauer and Hans Kindler, cellist, appeared in a joint recital that brought joy to a large audience. It was a supremely satisfactory musical event. Mr. Bauer did beautiful work in a solo group of numbers by Liszt, Ravel and Chopin. Mr. Kindler revealed his fine art in a miscellaneous group of interesting things. Together they gave Beethoven's Sonata in A and Grieg's Sonata in A Minor.

The Apollo Club, in its second concert last Tuesday night, gave of its best. Fine shading and pianissimo effects were revealed in the club's diversified numbers. Max Spicker's "The Dewdrops Fall," with incidental solo quartet singing, was perhaps the most ambitious choral selection. The soloists were Caryl Bense, soprano, and Thelma Given, violinist. Miss Bense showed a good voice in the several groups with Conductor Galloway at the piano for her. Miss Given gave some very interesting numbers in a highly finished style. Both artists were well received and added extras.

The St. Louis Orchestra Club, under Frank Gecks, appeared for the first time this season Thursday night at the Central High School Auditorium. The program given was ambitious and performed in a commendable manner. Alma Dreifuss, was the soloist.

Daniel Jones, Welsh pianist, recently appeared in recital at the Shelden Auditorium. Mr. Jones displayed his talents to good advantage. H. W. C.

### Graveure and May Peterson Sing at Stanford University

STANFORD UNIVERSITY, CAL., Feb. 12.—Two artists have appeared in the Stanford Auditorium during the past week; Louis Graveure, who was presented by Frank W. Healy, and May Peterson, who gave the third recital in the Peninsula Music Association's course. M. M. F.

### Tetrazzini Getting Over a Cold in Birmingham

BIRMINGHAM, ALA., Feb. 12.—Luisa Tetrazzini, who was compelled to cancel a concert engagement here last night as the result of a cold, was improved tonight. She will remain here two more days under the care of throat specialists.

### H. Augustus Smith Appointed Musical Director by Chautauqua

BOSTON, Feb. 14.—H. Augustus Smith, lecturer on music in the Boston University, has been appointed musical director

of the Chautauqua institution for the coming summer. The appointment was made in New York and Professor Smith has accepted. He is internationally known as a musical editor, pageant author and choral director. Last year he directed the music at the World's Sunday School Convention in Tokio, Japan.

Professor Smith is a Westerner by birth and a graduate of the Northwestern University. He came to Boston University in January, 1917, and was appointed head of the department of fine arts in the school of religious education early last spring. He is known as a pioneer in the training of large choruses of children. As director-general of the great chorus that was a feature of the World's Sunday School Congress in Tokio, he received world-wide recognition for his bravery in clearing the great pavilion of the 1000 members of his chorus, when the flimsy building became enveloped in flames. W. J. P.

### HEAR LANGENHAN AND KEREKJARTO IN RECITAL

#### Soprano and Violinist Display Convincing Art in Joint Program at Lexington Theater

In a joint recital, the program of which was well calculated to display equally the talents of the two artists, Christine Langenhan, soprano, and Duci Kerekjarto, violinist, appeared at the Lexington Opera House Sunday evening, Feb. 13. Mr. Kerekjarto possesses skill of right hand no less than the cunning of his left, for he draws a singing bow and possesses a brilliantly fluent finger technique. These gifts supported him ably in his difficult share of the evening's work. Tartini's "Devil's Trill" Sonata with the performer's own cadenza, two short pieces of Sarasate, the Schubert-Wilhelmj "Ave Maria," a pretty morceau of his own and a Paganini work on the G string were all rolled off with nonchalant ease.

Mme. Langenhan's offerings included Senta's Ballad from "The Flying Dutchman," the Spring Song from Cadman's "Shanewis" and numerous other songs by Fourdrain, Saint-Saëns, Tchaikovsky, Rachmaninoff, Franz, Schubert, Weingartner, Brahms and Schumann. A soprano voice of considerable power and theatrical effectiveness lent still more novelty to the occasion and both singer and violinist were frequently recalled in token of the pleasure they gave.

### Brooklyn Institute Orchestra Demonstrates Progress Under Howard Barlow

At the Brooklyn Academy of Music on Friday evening, Feb. 11, a concert was given under the auspices of the Brooklyn Institute's Department of Music by the Institute Orchestra, Howard Barlow, conductor. Mr. Barlow, who assumed the conductorship of the orchestra this season, demonstrated in performances of compositions by Halvorsen, Haydn, Pierné, Boccherini and Cui, the splendid work he has accomplished. He also led the audience in community singing of favorite songs and taught the audience Schubert's "Haidenröslein," in an English version dubbed "The Hedge Rose." Constance Piper was an admirable accompanist.

### Sorrentino Wins Providence (R. I.) Audience

PROVIDENCE, R. I., Feb. 13.—Umberto Sorrentino, tenor, with George Roberts at the piano, appeared here last evening. Many remembered him from his fine work here some years ago under the Steinert management. His arias from "Tosca" and "Pagliacci" and Italian folk-songs, as well as the songs by American composers were enthusiastically received and he was obliged to nearly double his program with the demand for encores. George Roberts, at the piano, played flawless accompaniments.

### Piano Club of Chicago Increases Prizes for Federation Contest

CHICAGO, Feb. 5.—Announcements are out for the fourth biennial contests for young professional musicians, to be held under the auspices of the National Federation of Musical Clubs. The contest for the State of Illinois will be held at Kimball Hall, March 1, 2 and 3, at which times will be heard the candidates for honors in piano, violin and singing. An extra inducement is offered in this contest, since with its accustomed generosity, the Piano Club of Chicago will award cash prizes of \$50 each to the four winners of the contest. E. C. M.

### NOTED VISITORS ILLUMINE BALTIMORE'S CALENDAR

#### Monteux Men, Sundelius, Gutman, Cortot and Flonzaleys Provide Rich Week of Music

BALTIMORE, MD., Feb. 9.—The fourth concert of the Boston Symphony series was given Feb. 2 at the Lyric with Hulda Lashanska, soprano, as soloist. Pierre Monteux's readings of a Beethoven symphony and Debussy's "La Mer" were marked with authority and discriminating taste. The art of the singer made an instant appeal, and Mme. Lashanska's beautiful voice with its freshness and coloring made a memorable impression.

Marie Sundelius, soprano, with Wilfred Pelletier at the piano, was heard in the thirteenth recital at the Peabody Conservatory of Music, Friday afternoon, Feb. 4. This, her initial program, revealed the artist's gifts in admirable light.

The series of musical attractions presented by the Albaugh Concert Bureau is meeting with public favor as is shown by the increased attendance at its recitals. On Thursday evening, Feb. 10, Alfred Cortot, pianist, and Elizabeth Gutman, soprano, were heard at the Lyric in a joint recital on the "Music Lovers' Course." Interest centered in the appearance of Elizabeth Gutman, the Baltimore soprano, who has won distinction in the concert field. Miss Gutman presented groups of Russian, Yiddish and French songs, singing with skill, fine tone and colorful interpretation. Her efforts met with warm applause. Ethelyn Dryden, a local pianist, was her effective accompanist. The admirers of Mr. Cortot were given their full measure of pleasure. The pianist's program consisted of the Franck Prelude, Choral and Fugue, a brace of Chopin études and the Schumann Carnival.

The Flonzaley Quartet, at the fourteenth Peabody recital, Feb. 11, delighted a large audience. F. C. B.

### SOKOLOFF WINS PITTSBURGH

#### Piastro Soloist with Cleveland Symphony —Miss Wyman Gives Recital

PITTSBURGH, PA., Feb. 12.—The Cleveland Orchestra visited Pittsburgh and showed how an organization can improve within a twelve-month. Conductor Sokoloff offered a program of great appeal made up of the Rachmaninoff Second Symphony, the Lalo "Symphonie Espagnole" and the Prelude to "Meistersingers." Mishel Piastro, violinist, was the soloist. He just fringed the sensational, earning recall after recall. Cleveland is to be congratulated and envied for the showing of its orchestra.

Lorraine Wyman gave a costume recital lately, for the benefit of Columbia Hospital. She sang many folk-songs in her inimitable manner. Particularly well did she do the songs of the mountaineers. H. B. G.

### Esther Dale Revisits Hopedale, Mass.

Esther Dale, soprano, who recently returned from a series of successes in Bermuda, was welcomed for the third time in two years, in recital at Hopedale, Mass., on Feb. 4. She also was cordially received in a program which she gave at the New York home of Mrs. Walter Jennings, Feb. 14. Other appearances are scheduled for Middletown, Conn., where she was re-engaged for March 1; in Boston, where she will make her recital debut at Jordan Hall March 31, and in Greenfield, Mass., with the Greenfield Symphony, April 5. Her New York recital debut is listed for April 15, at Aeolian Hall, and on April 20 she will be heard as soloist with the Boston Symphony in the Smith College concert courses at Northampton, Mass.

### Lady Winefride Elwes Returns to England

Lady Winefride Elwes, widow of the late Gervase Elwes, the English tenor, who was killed by a train in the Back Bay Station, Boston, Jan. 12, sailed for England on board the Lapland, Saturday last, Feb. 12.

### May Peterson Admired in San Jose Recital

SAN JOSE, CAL., Feb. 14.—May Peterson gave pleasure to a large audience at the Pacific Conservatory Auditorium last Monday evening, when she was heard in the second recital in the Conservatory Artists Series. The program was interesting and presented many unfamiliar numbers, notably some Swedish

folk-songs. Four extra numbers were demanded at the end of the program. Clarence Shepard did good work at the piano.

Miss Peterson was later the guest of honor at a reception given by the local chapter of Mu Phi Epsilon, of which sorority she is an honorary member. M. M. F.

### LADA RETURNS TO DULUTH

#### Noted Daughter Welcomed by Home City and Cheered in Dance Program

DULUTH, MINN., Feb. 12.—The recent home-coming of Lada, the dancer, was in every way a triumph. It does not seem long ago that little Emily Schupp waved au revoir to her many friends and danced away to make a big name for herself. The praise bestowed upon the artist known to audiences of two continents as Lada is commentary upon the sincerity of her art. Naturally it was her own day when she came dancing back again to show the innumerable friends who had followed the news of her rise, how she had progressed. And she did show them. Emily Schupp, in a delightful program, taught Duluth what Lada means.

The audience cheered her, and it could not get enough of her art. There were seven items on her program, but many encores were added. The simplicity, and the spontaneity captivated the audience.

During the intermission Col. Warren E. Greene paid tribute to the dancer, and on behalf of members of the American Legion, under whose auspices the entertainment was given, presented her with a great bouquet, decorated with the American colors.

## Music in the Film Theaters of New York

"IN a Spanish Garden" was the title of the music and dance prologue which Hugo Riesenfeld arranged for the musical attraction at the Criterion Theater last week. Special settings were designed by Josef Urban, and the number enlisted the services of the Criterion male chorus and Edoardo Albano, baritone, and Paul Osgood and Vera Myers, dancers. The orchestra was under the direction of Victor Wagner and Orago Jovanovich.

The singing of the male quartet was the principal feature of the musical program at the Strand Theater. The overture, played by the orchestra under the direction of Carl Edoarde and Francis W. Sutherland, was Victor Herbert's "Princess Pat." Organ numbers were played by Herbert Sisson and Frederick Smith.

Coleridge-Taylor's "Bamboula" was the principal orchestral number on the program at the Rivoli Theater. Emanuel List, bass, offered Bohannon's "The Big Bass Viol" in an effective manner. "Bal Masque" was a charming bit of terpsichore created by Adolph Bolm. Excerpts from Gounod's "Faust" were played on the organ by Firmin Swinnen.

S. L. Rothafel prepared an attractive musical program for the Capitol Theater patrons last week. Sudworth Frasier, tenor, made his return in the "Song of India" from Rimsky-Korsakoff's "Sadko," with the story of the legend enacted in ballet form by Alexander Oumansky and Miss Gambarelli, Doris Niles and Talis Zanou. A mixed quartet sang "The Long Day Closes" by Sullivan, and "Love's Old Sweet Song," with violin obbligato played by Jacques Gordon. The overture was Liszt's poem "Tasso," played by the orchestra under the direction of Erno Rapee.

Tchaikovsky's "1812" Overture was the orchestral feature on the Rialto program. Betty Andersen, soprano, offered Gounod's "Ave Maria" as the introduction to the film, and John Priest played excerpts from Wagner's "Lohengrin" on the organ.

### Chicago University Students Hear Moiseiwitsch

CHICAGO, Feb. 9.—Before an enthusiastic audience whose numbers were to be measured only by the capacity of the hall, Benno Moiseiwitsch gave a piano recital last night at Mandel Hall, University of Chicago. E. C. M.



## Chicagoans' Third Manhattan Week Holds Many Picturesque Features

Rosini Storchio, Creator of "Butterfly" Makes New York Début as Puccini Heroine—Galli-Curci Rejoices Hearers in Two rôles—Mary Garden's "Fiora" Reconsidered—Muratore Compelling as "Romeo"—Repetitions Round Out Interesting Week

OPPORTUNITY to hear the original *Cio-Cio-San* of Puccini's "Madama Butterfly," first appearances this season of Amelita Galli-Curci as *Juliette* and *Rosina*, a new triumph for Lucien Muratore as *Romeo*, and the vermillion impersonation of *Fiora* by Mary Garden in "L'Amore dei Tre Re" enlivened the Chicago Opera Association's third week at the Manhattan. Other performances were repetitions of operas previously given, and included "Jewels of the Madonna," "Monna Vanna" and "Otello."

Seventeen years have elapsed since the Milanese heard the first performance of Puccini's "Madama Butterfly," with Rosina Storchio as the original *Cio-Cio-San*. New York, with its memories of Elsa Szamozsy, Emmy Destinn, Florence Easton, Tamaki Miura and others in the rôle, as well as its enduring fondness for the current picturization by Geraldine Farrar, waited until last week for opportunity to shape its own impressions of the first interpretation and the interpreter. In this instance, at least, nearly every European capital, and Chicago as well, has had precedence over Gotham.

The audience which assembled at the Manhattan Monday night was only of moderate size. Its interest centered in the soprano, whose successes abroad were not unknown on this side. She was the original *Zaza* as well as *Butterfly*, and a famous *Violetta*. If her entrance stirred scarcely a ripple of applause, she was very cordially called before the curtain after each of the acts and there was an outburst of handclapping when she sang the favorite "Un Bel Di Vedremo."

Critical opinion might have found more to indorse in Mme. Storchio's singing seventeen years ago. Some mezza-voice tones were very pretty, but her upper notes were frequently shrill, her lower ones hollow, and she had many difficulties with the pitch. There was fire and intensity in her singing and she succeeded in giving a note of childishness to the first act prattle. Her interpretation was a Latin one, and stressed emotional excitement.

Joseph Hislop wore his American uniform like the good Britisher he is, and sang the thankless rôle of *Pinkerton* in a pleasing, but negative way. Baklanoff seemed a weary *Consul*. Dorothy Francis was in the picture as *Suzuki* and sang very agreeably. Gino Marinuzzi conducted.

### "Romeo et Juliette"

As *Juliette*, in Gounod's faded but still agreeable "Romeo et Juliette," Amelita Galli-Curci made her first reappearance at the Manhattan since the announcement that she is to sing a part of next season at the Metropolitan.

Whether this new affiliation should be taken as a cause for rejoicing or sorrowing at the house of the Metropolitan's ancient enemy, seemed not to trouble Wednesday night's throng. It applauded Mme. Galli-Curci as the velvet-voiced soprano always has been applauded in New York. Much of the singing she proffered was well deserving the applause. The tone was limpid and sweet, and there were legato phrases of exquisite charm. The first act waltz has been sung with more scintillance of display, and the old matter of the pitch was discussed after this act. But the lovely lyric singing of the soprano in the succeeding scenes was not to be denied. Her impersonation, too, had charm, if rather lacking in intensity and contrast.

This *Juliette* was fortunate in her *Romeo*. Singing opposite the soprano was that prince of operatic lovers, Lucien Muratore. His was the real triumph of the evening. He sang with much tenderness and frequent outbursts of passion that were altogether convincing. His portrayal of his rôle was such as to recall again that he had been an actor before he became a singer. His love-making had more of the Shakespearian quality than either the text or the score retains. In the duel scene and again at the bier of *Juliette* he was superb.

Of the other singers the most satisfactory was Defrère as *Mercutio*. Dufranne seemed ill at ease and not in voice as *Capulet*, and Cotreuil did not sing the music of *Friar Lawrence* as Gotham has heard it sung. Paillard was not a satisfactory *Tybalt*, save in the duel scene, where principals and chorus

were all very much in the picture. Margery Maxwell sang the *Page's* song unevenly and tremulously. Others in the cast were Maria Claessens, Nicolay, and Civali. The prologue was nicely done. Giorgio Polacco, the conductor, invested the rosewater score with some of his own musical vitality.

### Mary Garden in "Tre Re"

Renewed acquaintance with the *Fiora* of Mary Garden brought with it disappointment. Her conception of the unhappy lady of Sem Benelli's drama refuses to ring true. The "Flower" beloved of two nobles and strangled by a third was surely no such melodramatic person as Miss Garden makes her out. Striking her personation is—vivid and rich in line and gesture. Cleverly mapped out is the scheme of action, with a climax of crashing color at the death. Admirable as acting, this—but is it the character? To-day, after a dozen hearings of the score and close scrutiny of its aspects, we refuse to applaud this pantherish portrayal as a veracious or convincing one. Many in the audience last Thursday night held an opposite opinion. The directrix was vehemently applauded. When is it otherwise?

The general level of the performance was distinctly below that made familiar by the Chicagoans in the past. Gino Marinuzzi's reading of the score at the Lexington achieved merited fame. Last week the qualities that set it apart were absent. Where were the incisive rhythms, the glowing, lovely line, the passion and poetry that have made Marinuzzi's conception matchless? Last week they appeared fitfully, flickered and went out, to flare up anew for a few choice moments.

Edward Johnson was capable as *Avito*, Virgilio Lazzaro a satisfactory *Archibaldo* and Carlo Galeffi a rich-voiced *Manfredo*.

### "Jewels of the Madonna" Repeated

Rosa Raisa was acclaimed again on Tuesday night in Wolf-Ferrari's vivid, even lurid, "Jewels of the Madonna." The soprano gave lavishly of her abundant vocal resources and the large audience responded with demonstrations of vehement approval. Giacomo Rimini finds in *Rafaele* a rôle much to his liking and he was again highly successful in it. Lamont was the *Gennaro* and the cast otherwise as at the presentation of the opera during the first week of the engagement. The incidental dances by Pavley, Oukrainsky and others were vociferously applauded. Pietro Cimini conducted.

### Galli-Curci in "The Barber"

A thoroughly enjoyable performance of "The Barber of Seville" was given on Friday evening before a vast audience. Mme. Galli-Curci was *Rosina*. During the Lesson Scene Mme. Galli-Curci offered the Shadow Song from "Dinorah,"

by Meyerbeer, and "Home, Sweet Home." The diva was rapturously received.

It is difficult to conceive a more gracious and noble *Count Almaviva* than the interpreter on this occasion, Tito Schipa. Carlo Galeffi as the *Barber* was a fine, jovial figure who extracted all the best humor out of the rôle. Vittorio Trevisan was a magnificent *Dr. Bartholo*. The other rôles were also well taken care of. The lively performance was conducted by Gino Marinuzzi.

### "Monna Vanna" Repeated

The Saturday matinée on Lincoln's Birthday was devoted to the New York season's second hearing of Fevrier's "Monna Vanna." The performance was the best New York has yet heard, for at the helm stood Giorgio Polacco, the distinguished Italian conductor, in place of several very much less distinguished French bâton wielders, who have presided over the opera in its previous performances of other seasons. Mr. Polacco made much of the score and had a special round of applause for his thrilling interpretation of the Prelude to Act III. He also was brought before the curtain a number of times with Miss Garden and Mr. Muratore after the second act.

Mr. Muratore's *Prinziville* remains the superb portrayal it has ever been. The great French tenor is unrivalled. The *Vanna* of Miss Garden was again disappointing in the second act. Here she waved her arms conventionally, first left, then right. Vocally she had an "off" day.

Mr. Baklanoff's *Guido* was sung with beauty of tone, and his acting matched it throughout. Mr. Cotreuil was a worthy *Marco*, while Messrs. Paillard, Nicolay, Contesso and Defrère filled the smaller parts capably. The audience was very large and gave Mr. Muratore and Miss Garden ovations when they came before the curtain together after Act II, also when they came out alone, Mr. Muratore receiving the ovation of the day, quite as he deserved.

### "Otello"

Verdi's "Otello" was repeated Saturday evening with Charles Marshall, Titta Ruffo and Rosa Raisa in the principal rôles. The impassioned singing brought the great audience to frenzied applause.

### Cyril Scott Sails for Europe

Cyril Scott, the noted English composer, who has been in America on his first tour since last October, sailed on Wednesday aboard the Duca d'Aosta for Europe. Before returning to his home in London Mr. Scott will go for a visit to Corsica. He will not return to America next season, but will make his second tour here during the season of 1922-23.

CHICAGO.—Fritz Renk, violinist, was soloist with Ballman's Orchestra at a recent concert in North Side Turner Hall.

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ANNOUNCES

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SPRINGFIELD, MASS.—Arthur H. Turner was the soloist at the fourth noon organ recital in the free municipal series given in the Auditorium.

TRENTON, N. J.—Estelle Backes, formerly a member of the faculty of the New Jersey State Normal School, has opened a private studio in this city.

TRENTON, N. J.—George Antheil, composer-pianist of local prominence, played a number of his compositions at a recent meeting of the Grade Teachers' Association.

ZANESVILLE, OHIO.—Mrs. Esther Riley Clark, of the Recreational Council, Inc., New York, gave a recital for the benefit of the Negro Community Center recently. Mrs. Venner Robins Johnson was at the piano.

WICHITA, KAN.—The Tracy York Orchestra gave a capital light program at the Lassen recently. The management of the Lassen plan to provide these musical evenings for guests throughout the season.

SEATTLE, WASH.—Mrs. Van Ogle has been giving a series of lectures on the programs of the Seattle Symphony Orchestra under the auspices of the Seattle Musical Art Society in the Carl Struve Ballroom.

READING, PA.—A concert of "old songs" was given before a large audience in the Holy Cross Church recently, Walter Heaton directing. A number of Mr. Heaton's pupils were heard in solo parts.

GODFREY, ILL.—Louise Seymour, pianist and member of the faculty of Monticello Seminary, was heard in recital recently, playing works by Bach, Scarlatti, Chopin, Rachmaninoff, Debussy, Fauré and Chadwick.

LIMA, OHIO.—W. W. Norton, director of Community Services, Inc., opened his school for song leaders on Feb. 10, with some seven assistants. He has made himself and his subject popular during the few weeks he has been here.

TORONTO, CAN.—Ernest Seitz, pianist of the Toronto Conservatory of Music, gave the fourth of his invitation recitals before a large audience in Massey Hall recently. The program comprised a Schytte Sonata and works by Chopin.

BALTIMORE, MD.—Bernard Olshansky, baritone; Lillian Pringle, cellist, and Florence Brinkman, pianist, gave concerts recently at the Southern Hotel and the Academy of Music for the benefit of the Park International Sunshine Club.

HOLYOKE, MASS.—Melodies and folk-songs from many nations constituted the program which was given under the direction of the Americanization committee of the Chamber of Commerce in the City Hall on the evening of Lincoln's birthday.

SAN FRANCISCO, CAL.—Mrs. Lawrence Strauss, who as Sallie Ehrman, was a well-known violinist and teacher, has reopened her studios in San Francisco and Berkeley, where she will give special attention to the development of youthful talent.

MERIDEN, CONN.—Douglas Smith, supervisor of music in the schools, delivered an address before the recent meeting of the Musicians' Club on "Public School Music as Taught in Meriden." The meeting was held at the home of Casia Cashen.

NORFOLK, CONN.—The annual Lincoln memorial concert, arranged by Mrs. Henry H. Bridgman, was given in the Congregational Church on Lincoln's

birthday by Arthur Rubinstein, pianist; Rudolph Bocho, violinist, and Nelson Illingworth, baritone.

BRIDGEPORT, CONN.—Because of the success of the Bridgeport Symphony, Dr. Giovanni Consterno, conductor, plans are being made to incorporate the body and make it a permanent institution. August Berger has been engaged as concertmaster.

TIFFIN, OHIO.—John Thomas Williams, pianist; Harry Robert Behrens, violinist, and Oswald Blake, tenor, members of the Conservatory faculty of Heidelberg University, gave a concert in Toledo recently, under the auspices of the Toledo Museum of Art.

READING, PA.—Walter Heaton was tendered a dinner at the Berkshire by the pastor and trustees of the Church of the Holy Cross in celebration of his twenty-fifth anniversary as organist and choirmaster. Mr. Heaton was presented with a \$500 government bond.

CHARLESTON, W. VA.—Pupils of Henri Schultze, Natalie Walton, Rose Becker, Richmond Houston, Adra Dunfee, Arthur Hurlin and Mrs. John A. Mason, all faculty members of the Mason School of Music, were heard in recital at the high school auditorium recently.

SALINA, KAN.—The high school orchestra, under the direction of F. C. Lebow, gave a concert at the high school auditorium recently with Juliet Buell, soprano, and Helen Smith, reader, as featured artists. The orchestra will compete in the State contest at Wichita in the early spring.

ANDERSON, IND.—John L. Geiger, head of the vocal department at Indiana University, Bloomington, gave an interesting address on Puccini and his operas at the Christian Church recently. He was assisted by Hazel Steele-Reid, soprano, and Dr. Paul Kleeman, baritone, of Indianapolis.

TERRE HAUTE, IND.—About 400 friends of Boyd Gough, a young violinist of local prominence, attended his benefit recital at the Hotel Deming recently, prior to his departure for New York, where he will continue his studies under Ovide Musin. Hitherto his only teacher has been George Jacob.

SOUTH HADLEY, MASS.—William Churchill Hammond was heard in an organ recital in Mary Lyon Chapel recently. He was assisted by Margaret McKay of the Mount Holyoke Conservatory of Music and soprano soloist at the Second Congregational Church. Marion Sarles was the accompanist.

HARTFORD, CONN.—Brayten Stark, organist of Stamford, Conn., was heard in a recital by 100 members of the Tuesday Afternoon Club at the home of John L. Austin of the Austin Organ Company, recently. The same evening Mr. Stark played to a crowded house in the Blue Hill Avenue Baptist Church.

MANSFIELD, OHIO.—The high school glee club, under the direction of R. A. Chubb, supervisor of music, recently gave an interesting performance of Paul Bliss's cantata, "Three Springs." The soloists were Helen Schroer, Naomi Lutz, Thelma Black, Thelma Schupp, Olive Berger, Helen Moore and Mildred DeWitt.

CLARKSBURG, W. VA.—Piano pupils of Freda Holden were presented in recital at the Holden studio recently. Lillian McCloud, Marion Swearingen, Gertrude Peterson, Virginia McKinley, Frances Bibbee, Geraldine Singleton, Gladys Kishbaugh, Mary Sutter, Lillian Hutson and Ethel Minter contributed to the program.

SAN JOSE, CAL.—The chief feature of the recent meeting of the San Jose Music Study Club was the singing of Russian numbers by the A Cappella Choir of the College of the Pacific under the leadership of Charles Maschal Dennis. Other numbers were offered by Lulu Pieper, Gertrude Field, Lucy Valpey and Daisie L. Brinker.

ANDERSON, IND.—The Indiana chapter of the American Guild of Organists offered a program of organ, voice, violin, cello and harp numbers at the Memorial Presbyterian Church recently, the participants being Carrie Hyatt-Kennedy, William Shannon, Hazel Steele-Reid, Ruth Murphy, Yuba Wilhite and Franc Wilhite-Webber.

TORONTO, CAN.—At its annual concert in Convocation Hall recently, the Victoria College Glee and Choral Club of the University of Toronto, Ernest R. Bowles, conductor, upheld its previous record in a varied program. A musical satire on the conventional opera appealed to the audience. Leo Smith, cellist, was the assisting artist.

SACRAMENTO, CAL.—The majority of the 1921 officers of the California State Music Teachers' Association have been selected from Sacramento, namely, Edward Pease, president, and Florine Wenzel, Mrs. C. G. Stever and Mrs. Charles S. Mering, directors. At the first board meeting, held in San Francisco, plans were outlined for the year.

SAN ANTONIO, TEX.—Helen Baylor Beck, an artist pupil of John M. Steinfeldt, and preparatory teacher of the San Antonio College of Music, was heard in pianoforte recital, Feb. 5. A Bach-Liszt Prelude, a Chopin group, and a list of smaller numbers disclosed a clear tone and intelligent use of pedals. MacDowell's Polonaise in E Minor was admirably given.

URBANA, ILL.—The Choral and Orchestral Society, J. Lawrence Erb, conductor, presented "The Messiah" in the Auditorium of the University of Illinois recently. Katherine E. Seelye was the organist and Olive M. Gooch, pianist. The soloists were H. Miles Heberer, Ray I. Shawl, Mrs. Madge Rush Lewis, Jennie Grace Terpinitz, Edna Powers and Mrs. Edwin L. Draper.

TERRE HAUTE, IND.—"The Classical Era" was the subject of the recent lecture given by Anne Hulman in her series of lectures on musical appreciation which she is giving before the music section of the Woman's Department Club. Illustrations were furnished by Antoinette Frisz, Margaret Kintz, Helen Jackson, Georgiana Richards, Elizabeth Miller and Esther Kintz.

CHARLES CITY, IOWA.—The Congregational Sunday School at Osage has organized an orchestra which is being trained by a member of the college conservatory located there. Pupils—both boys and girls are included—are charged five cents for each lesson, the Sunday School paying the balance of the leader's fee. There are also classes in folk-dancing and physical culture.

SEATTLE, WASH.—Vivian Strong Hart, Robert Edmunds, Annie Feurer, Mrs. G. W. Miller, Ellen Wood Murphy, Marvin K. Gaukel, William Hausman and R. A. Huestis, all of the Cornish School of Music, gave scenes from "Orpheus" and "Bohème" in the school auditorium recently. The performance was under the direction of M. Jou-Jerville. Paul McCoole was the accompanist.

WICHITA, KAN.—The concert of the Lyric Glee Club, given before a private audience at the Country Club, recently was repeated as one of the free Sunday municipal concerts in the Forum. A large audience greeted the singers and gave them a cordial reception. All the numbers on the program were well performed. Lucile Kells Briggs, the accompanist, played two solo numbers in admirable style.

ZANESVILLE, OHIO.—The members of the Thursday Matinee Music Club presented works by MacDowell, Grieg and Rachmaninoff at the first February meeting. Those taking part were Mrs. Larkin, Mrs. John Pfeister, Vasthi Jones, Harriet Rusk, Ora Delpha Lane, with Mrs. Theodore Axline as leader. Wendell B. Thompson, director of the Recreational Council of the Chamber of Commerce, gave a talk on the cultural side of his work.

NAVASOTA, TEX.—Josephine Martino, soprano, assisted by Vitali Podolsky, violinist, and Stella Percival, pianist, gave a program at the High School Auditorium under the auspices of the Music Study Club recently. The club devoted its last meeting to the study of Clayton Johns and James H. Rogers. Members enjoyed the reminiscences of Mr. Johns by Frances Harris and Katherine Sangster, who met him at the New England Conservatory.

SACRAMENTO, CAL.—The local Music Teachers' Association held its January meeting at the Wiley B. Allen Concert Hall. Mary Ireland talked on music in elementary schools and answered questions on the subject. Mrs. J. Hayes Fisher, accompanied by Ethel Sleeper, gave several songs. The following officers were elected: President, Florine Wenzel; vice-president, Hazel Pritchard; secretary-treasurer, Mrs. C. G. Stever; directors, Minnie Richardson, Ethel Sleeper, Florence Linthicum and Mrs. Charles Brier.

BRIDGEPORT, CONN.—"The Yokohama Maid" by Arthur Penn, was recently given in the high school auditorium by fifty members of the school's music department, under the direction of Ingeborg Svendsen-Tune, head of the department. The high school orchestra, which is also under direction of Miss Svendsen-Tune, played the incidental music. The principals were Julia Adams, Florence Davidson, LaVerne Clarkson, Mildred Scott, Rose Beck, Kenneth Schowers, Henry Miller, Vaughan Abercrombie, Donald Fish, Arthur Ekins, Daniel Sterling.

BRIDGEPORT, CONN.—Local musicians joined forces recently in producing "Prince Charming" for the benefit of the Yankee Division, Veterans' Association. The play was presented on three nights in the Park Theater, with the assistance of Arthur Lavasseur, Mrs. Ada Tuck Whittaker, Margaret Swales, Robert Kirk, Ray Pomeroy, Dorothy Smith, Edwin M. Hough, Anna M. Beard, Emily Nickerson, Minerva Pious, Mrs. Eva Hodgkins, Dorothy Ogden, John E. Colgan, William McCombs and William Neary. The ballets were under direction of Benita V. Slocum's Classic School of Dancing.

WICHITA, KAN.—The Wichita High School Glee Club, under the direction of Jessie L. Clark, gave its first concert recently at Clarissa Hall in Clearwater, the performance being one of a series planned for neighboring towns during the season to raise funds in order that representatives may be sent to the state musical contest to be held in the spring. One of the main features of the concert was the singing of "My Golden Kansas," written and composed by Harry and Eugene Stanley of this city, sons of a former governor of Kansas. There is a bill before the State Legislature to make this the official song of Kansas.

PORTLAND, ORE.—The Carrie Jacobs-Bond Musical Club held its regular meeting at the home of Florence Weinstein, president, recently, with Margaret Reynolds in charge of the business session. Under the direction of Mrs. Carrie R. Beaumont, the following members presented a musical program: Florence Weinstein, Dorothy Gruber, Miriam and Margaret Tobey, Margaret and Elizabeth Reynolds, Eleanor and Marjorie Scott, Irene Horn, June Frampton, Virginia Hale, Helen McGraney, Frances Jordan, Margaret Hune, Helen Rittenour, Edessa Nudelman, Sylva and Lawrence Overback, Nora Leopold, Marion Smith and Zanley Goldstein.

WATERLOO, IOWA.—Mrs. L. B. Schmidt, president of the State Federation of Music Clubs, last week appointed chairmen of the various committees that will inaugurate the work of the Federation on a departmental plan. Dr. F. W. Shaw, Mount Vernon, is to be chairman of the program committee; Mildred Hoffman, Waterloo, library extension department; Thomas F. Myers, publicity and printing; Mrs. J. J. Morgan, Davenport, young professionals' contests; Norma Wiese, Davenport, course of study; Mrs. Sue Hambley, Gilmore City, public school music; Esther Swisher, Iowa City, scholarship, and Mrs. W. H. Hawley, Ames, bands and orchestras. Mrs. L. M. Ruedy, vice-president, will organize extension work during the year.



# In MUSIC SCHOOLS and STUDIOS of N.Y.

## MISS WARDE SINGS AT OSCAR SAENGER'S

At the studio of Oscar Saenger on Sunday afternoon, Feb. 13, Elsa Warde, soprano, gave an admirable informal recital, singing a program of unusual interest artistically. Miss Warde displayed a voice of wide range, excellent quality and very marked interpretative gifts, finding the correct mood for a group of French songs by Gretchaninoff, Fourdrain and Duparc; the unfamiliar aria from Cilea's "Adriana Lecouvreur"; a group of lieder by Brahms, Cornelius and Taubert, and American songs by Fiske, Treharne and Densmore. She was applauded throughout the program, adding Mana-Zucca's "A-whispering," a German song after the lieder group and Leoni's "Tally-Ho" at the end. The audience enjoyed her singing of the last song so much that she had to sing it twice. Helen Chase-Bulgin played the accompaniments admirably.

## LA FORGE AND BERUMEN PRESENT YOUNG ARTISTS

Sheffield Child, tenor, and Kathryn Kerin, pianist-accompanist, appeared in a joint recital at the La Forge-Berumen studios on Feb. 6. Mr. Child displayed a good voice and artistry in songs by Schumann, Richard Strauss, Fourdrain, Massenet and La Forge. Especial mention should be made of the "Messenger" by Schumann and "Supplication" by La Forge. Miss Kerin, who is a talented pianist, supplied excellent accompaniments for Mr. Child, and also appeared as soloist, playing numbers by Gluck-Friedman, Liszt and Leschetizky, with brilliance and singing tone.

## MANY CARL PUPILS APPOINTED

William C. Carl, director of the Guilman Organ School, will soon have at his disposal a large modern organ now in course of erection in the First Presbyterian Church on Fifth Avenue.

Several of the students of the Guilman School have recently secured appointments as organists and choir-masters in New York churches through the efforts of Dr. Carl. Among them are: William W. Boyes, Home Street Presbyterian Church; Lydia A. Berg, Bedford Baptist Church; Reginald Merrill, Van Nest Presbyterian Church; Pauline George, Mott Haven Presbyterian Church; Hortense Marshall, Bethlehem Presbyterian Church; Harold Smith, Church of the Good Shepherd, and Grace Kent, Sixteenth Baptist Church. Brayton Stark has been engaged for a tour of organ concerts and in addition, to play a large number of records for the Austin Organ Company. Dr. Carl is having a season of great activity.

## WORK OF MR. KLIBANSKY'S PUPILS

New engagements of Sergei Klubansky's pupils include the following:

Betsy Lane Shepherd sang with success the soprano solo part of "The Messiah" in a performance given at Washington, D. C. She has been engaged for a six weeks' tour through the West. Lotta Madden lately gave a recital in Scranton, Pa. She was the soloist at a special service given at the West End Collegiate Church. Her appearance at a concert given by the Harlem Philharmonic Society was warmly applauded. Before she leaves for her Western tour she will give a recital of the songs of American composers, at the MacDowell Club in New York. On Feb. 12 she reappeared as soloist at the First Presbyterian Church, New York.

Elsie Duffield has been engaged as soloist at the Church of the Holy Apostles, New York. She will be heard during March in Rutland, Vt.; Whitehall, N. Y.; Troy, N. Y.; Round Lake, N. Y.; Plattsburg, N. Y., and in April, Newark, N. J., and New York City. Helen Riddell gave a recital at the Y. M. C. A., Louisville, Ky. She was soloist at a concert of the Wednesday Morning Musical Club, in Columbus, Ind., and at a musicale at the Seelbach Hotel Auditorium. She is soprano soloist at the Unitarian Church, Louisville. George Grafe has been engaged for the "Jim Jam Jems" Company, which is at present on tour and will later come to New York. Kurt Klebe was soloist at a concert at the St. Andrew Memorial Church and at a concert given by the Elks' Club in

Yonkers and at a concert given at the Masonic Hall. He was assisted by his sister Vineta Klebe, also a Klubansky pupil. Milton Bevan was soloist at the First Baptist Church, Tarryton, N. Y. Ruth Percy was successful in her appearance at a concert given at the Marlborough-Blenheim Hotel in Atlantic City and at a concert of the Catholic Actors' Guild at the Astor Hotel, New York. Alveda Lofgren has been re-engaged at the First Presbyterian Church (as soprano soloist) in Morristown, N. J.

At the last studio musicale of Klubansky the following pupils sang: Grace Liddane, Florence Kinsley, Lottize Howell, de Vecmon Ramsay, Alveda Lofgren.

## HEMSTREET PUPIL SCORES

A success was scored by Mrs. John H. Divine, soprano, when she appeared in Ellenville, N. Y., Feb. 4, under the auspices of the Ellenville Musical Club. Deyo B. Johnson, violinist, played two solo groups and some obligatos, with Mrs. F. F. Wilklow accompanying. Mrs. Divine had her teacher, Lillian Miller Hemstreet, at the piano. One of her songs was Mrs. Hemstreet's "I Know Not Why."

## ILMA PUPIL IN RECITAL

On Feb. 13, Adèle Virginie Henri, coloratura soprano, gave a song recital at the studio of Mme. Hettie Ilma, New York vocal teacher. Her program was varied, ranging from old Italian, French and German to modern masters and including songs by English and American composers. Miss Henri is a junior at Barnard College, and she is repeating this program at Barnard on the following Saturday evening for the benefit of the Hoover Relief Fund.

## MRS. FRY'S PUPILS IN CHURCH WORK

Marion Kellogg, soprano, a pupil of Mrs. Caroline Beeson Fry, was soloist recently at a performance of Gounod's "Gallia" at the Presbyterian Church, White Plains, N. Y. George Bain Cummings, tenor, another pupil of Mrs. Fry, has just been engaged as soloist at the Presbyterian Church, Binghamton, N. Y.

## PARADISO PUPILS WITH DAMROSCH FORCES

Henrietta Conrad, pupil of Donato A. Paradiso, voice teacher, appeared with the New York Symphony in Carnegie Hall, Thursday afternoon and Friday night of last week.

## CARYLNA PUPILS AT BENEFIT

Two pupils of Kathryn Carylna, vocal teacher, appeared with notable success recently in a benefit concert at the Metropolitan Opera House in Philadelphia, under the patronage of the Archbishop of that city. The principal soloist was Lily Meagher, the Irish soprano. She sang the "Waltz Song" from "Romeo et Juliette," a group of English songs, another of Irish, and the Bach-Gounod "Ave Maria" as the closing number of the program. She was assisted by William Kearney, Canadian tenor, who was heard in a group of English songs and one of Irish. Frank Bibb was at the piano. Mme. Carylna was complimented by the managers of the concert on the success of her pupils.

## MARZO PUPILS IN CONCERT

A concert was given in the Harp Room of Charles H. Ditson & Co. on the afternoon of Feb. 12, by advanced pupils of Chevalier Eduardo Marzo, assisted by Constance Karla, violinist; Anna Welch, harpist, and Louis R. Dressler, organist. Luisa Carlucci, soprano, and Dennis Scipio Pollard, baritone, began the program with a duet from "Rigoletto." Miss Carlucci was later heard in arias from "Traviata" and "Aida," also Ardit's "Il Bacio" and the Bach-Gounod "Ave Maria." Mr. Pollard was heard in a group of songs, Ralph Toland offered the drinking song from "Hamlet," besides a song group ending with Damrosch's "Danny Deever," very dramatically given. William J. Strueber also offered a song group by Gretchaninoff and Gaul.

## HOLD ZACH FUNERAL SERVICES IN ROXBURY

BOSTON, Feb. 7.—Funeral services for Max Wilhelm Zach, conductor of the St. Louis Orchestra and a former member

of the Boston Symphony, who died in St. Louis last Thursday, were held yesterday at the family home in Roxbury, Mass., in the presence of a host of friends and relatives, including many musicians and others interested in musical activities. The Rev. Dr. A. J. Marsh conducted the services, which were of marked simplicity. The pallbearers were Carl Engel, Charles Martin Loeffler, Edward Burlingame Hill, Edward Ballantyne, Heinrich Gebhardt, Ernest R. Voigt and Arthur J. Gaines, manager of the St. Louis Symphony. There were many floral tributes, including pieces from members of the St. Louis and Boston Symphony Orchestras, from the Boston Composers' Club and other musical organizations. Among the prominent musicians present were George W. Chadwick, Henry L. Mason, Henry F. Gilbert, Dr. A. T. Davison, George Stuart, Daniel Kunz and Eugene Gruenberg. Before the body was brought here impressive services were held in the Odeon, the St. Louis home of the Orchestra.

W. J. P.

## Fritz Renk Introduces Major Works at Chicago Recital

CHICAGO, Feb. 11.—Fritz Renk, violinist, gave a recital at Kimball Hall last night, which presented César Franck's Sonata and a suite by Eduard Schütt for major numbers, with several groups of shorter works by way of contrast. Renk has always excelled in miniature playing, both in choice of numbers and in manner of presentation. It was evident, therefore, that the inclusion of works of greater dimensions marked a distinct advance in his art. This was equally evident in his performance. His tone was fuller and deeper, and his playing showed that his outlook had broadened. His interpretation had decidedly increased in force and seriousness. His audience was of large size and friendly disposition, and he deserved all the applause he received, which was considerable.

E. C. M.

## Passed Away

### Marie Dewing Faelten

BOSTON, Feb. 7.—Mrs. Marie Dewing Faelten, president of the Professional Women's Club and director of the Children's Department, Faelten Pianoforte School, died to-day in the Phillips House of the Massachusetts General Hospital, after a month's illness, following a nervous collapse, the result of an operation performed six months ago. Mrs. Faelten was the wife of Reinhold Faelten, director of the junior department of the school. She was born in Sacramento, Cal., but received her musical education at the New England Conservatory of Music, studying under her brother-in-law, Carl Faelten. Later she became an instructor at the conservatory. Two years ago Mrs. Faelten was elected president of the Professional Women's Club. She was also a member of the Chromatic Club, MacDowell Club, Thursday Morning Club and many others. Funeral services were held Wednesday afternoon at Mount Auburn.

W. J. P.

### Max Maretzek

OAKLAND, CAL., Feb. 5.—Max Maretzek, instructor in piano and harmony, died, after a short illness on Jan. 10. He was the only son of Max Maretzek, celebrated impresario-conductor, and Apollina Bettucca-Maretzek. Mr. Maretzek was born in South Amboy, N. J., in 1859. He studied in New York with Tom Mason and Carl Mueller, and completed his musical education in Europe under Felicien David and Ferdinand Hiller. Mr. Maretzek was married, after his return, to Marguerite C. Morrow, then solo contralto at Dr. Parkhurst's church, New York.

O. J. S.

### Mrs. James H. Pierce

BERKELEY, CAL., Feb. 7.—Mrs. James H. Pierce, for fifty years a prominent figure in the musical life of Berkeley and San Francisco, died on Jan. 15, after an illness of three years. Mrs. Pierce began to sing at an early age and when only fourteen was soloist at Grace Cathedral. She later sang in the First Unitarian Church. She was a charter member of the Berkeley Oratorio Society and an honorary member of the Berkeley Piano Club. Mrs. Pierce and her husband had made their home in Berkeley since 1894.

### Rev. Oscar H. Kraft

CHICAGO, Feb. 14.—Rev. Oscar H. Kraft, for a number of years professor

## MR. HUTCHESON OFFERS AN ALL-CHOPIN PROGRAM

Demonstrates Exceptional Artistry in Finely Varied List of Recital Numbers

An all-Chopin program is a tax on both a pianist's prowess and his poetry. It is also likely to be a tax upon the audience, unless the pianist happens to be an accomplished artist like Ernest Hutcheson. It was an all-Chopin program that Mr. Hutcheson elected to present at his second recital, and he chose a formidable list: the G Minor Ballade, the F Minor Fantasie, and groups of Mazurkas, Preludes and Etudes, not to mention two of the larger Nocturnes, the D Flat and C Sharp Minor.

Mr. Hutcheson's playing itself was exceptional. There was delicacy and restraint in it; there was scholarship without pedantry; there was clarity in abundance; and there was poetry.

In the G Minor Ballade, the opening number, he at once demonstrated the degree of his artistry. Before a long program was over he was prevailed upon to repeat two of the Etudes as incidental encores. And after its close, since the program still seemed too short for public approval, Mr. Hutcheson was again recalled enthusiastically. He responded to insistent acclaim with a delicate echo of what he had already done.

### Referred to Elizabeth Siedoff

Through a typographical error, the article which appeared in MUSICAL AMERICA on page thirty-eight of the issue for Jan. 2, under the heading, "Thought-balanced Technique" Key to Boston Pianist's Pedagogy," gave the name of the pianist referred to as Elizabeth Siedoff. The correct spelling of the pianist and teacher's name is Siedoff.

ITHACA, N. Y.—Rachmaninoff gave his first local recital on Jan. 24.

of theology at the Chicago Theological Seminary, died suddenly this week, according to a cable received by his son, Arthur Kraft, tenor, from Germany where the Rev. Mr. Kraft was visiting. He was just making final preparations to return to the United States together with his wife and daughters, when the end came.

### Elizabeth Bruce Wikstrom

GRAND RAPIDS, MICH., Feb. 14.—Mrs. Elizabeth Bruce Wikstrom, soprano, well known on the operatic stage, died at her home here on Feb. 10. Mrs. Wikstrom was born in Sweden, fifty-six years ago. One of her last appearances was as soloist with the Furniture City Band at its initial concert in December, 1916.

### Louise C. Gerhards

Mrs. Louise C. Gerhards, soprano, a well-known church singer of Brooklyn, and for the last five years a teacher of music, died at her home in Brooklyn on Feb. 8. Mrs. Gerhards was born in Brooklyn in 1894, and three years ago, married Victor Gerhards, violinist and teacher.

### Ernest C. Parshall

ERIE, PA., Feb. 9.—Ernest C. Parshall, sales manager of the Bay City Forge Company, and a prominent amateur musician, died last month following an operation for appendicitis. He was a graduate of Alleghany College and at one time director of the choir at Luther Memorial Church, where he presented a number of important choral works.

### Mortimer Howard

LEWISBURG, PA., Feb. 9.—Mortimer Howard, tenor, formerly soloist at the Marble Collegiate Church, New York, died here suddenly on Feb. 6. Mr. Howard had been teacher of singing for the past two years at Bucknell University.

### William J. Greer

PORTLAND, ORE., Feb. 3.—William J. Greer, father of Mrs. Frank M. Taylor, president of the Federation of Music Clubs, died at his home in Portland last week. All events scheduled for the week by the Federation were postponed in respect to Mrs. Taylor.

N. J. C.

### Edna Grey Clemons

BATTLE CREEK, MICH., Feb. 9.—Mrs. Edna Grey Clemons, soprano, at one time soloist with Sousa's and Gilmore's bands, and a prima donna in an English opera company, died here last week in her fifty-ninth year.



## MUSICIANS' UNION TIED UP BY COURT INJUNCTION

Judge Ford Reinstates "Expelled" Board  
Members and Restrains President  
in Action Against Them

The difficulties within the organization of the New York City Musicians' Mutual Protective Union, which came to the surface in the form of a near-riot, as reported last week, were aired in court this week, when Judge Ford granted the eight "expelled" members of the board a temporary injunction restraining Samuel Finkelstein, president of the union, from interfering with their right to earn a livelihood. The injunction reinstates the eight board members until the final decision is arrived at. This had not been made when MUSICAL AMERICA went to press. Meanwhile, Angelo Matera, vice-president, is looking after the interests of the union.

According to Mr. Matera, Joseph M. Weber, president of the American Federation of Musicians, who is said to be a personal friend of Mr. Finkelstein, had no right to grant the suspended president a stay of judgment until ten days after suspension, the period during which he should have been given a trial. Inasmuch as the eight members of the board, whom Mr. Weber had also suspended, were not allowed to enter the hall to substantiate their charges, an injunction was granted by Judge Ford restraining Mr. Finkelstein from taking action against the opposition members of the board. Whatever the outcome of the court decision, Mr. Matera said Mr. Finkelstein would be granted a trial, as right and fairness were the only ends sought. He stated that if the "ring" controlling the musicians' union in New York could be broken up, it would have a far-reaching effect in other cities.

### Elect Mme. Hortense d'Arblay, President of Empire District Clubs

Mme. Hortense d'Arblay was elected president of the Empire District by the executive board of the National Federation of Music Clubs. The district comprises the States of New York, New Jersey and Connecticut. Among other duties, Mme. d'Arblay, as district president, will have charge of the Young Artists' Contests of the district. In the extension work of the New York State Federation of Music Clubs, Mme. d'Arblay organized a Scholarship Committee and a Committee of Arts and Sciences to supplement the regular endeavors of the Federation. The Scholarship Committee, though functioning but a short time, already has provided scholarships for many talented pupils.

### Composers' League Starts Action to Protect Copyrights

A movement aimed to protect composers from having their works used without charge, is embodied in the recent ruling which requires that any musical organization wishing to offer copyrighted works by members of the American Society of Composers, Authors and Publishers, obtain a license. The society is said to include as members almost every song writer and publishing firm in New York. The move follows a recent ruling by the United States Supreme Court protecting the composer from having his work used free of charge, and as notices of the action have been sent broadcast to organizations, it is expected that soon every orchestra using copyrighted music will obtain a license.

### Italian Honor for Rachmaninoff

Rachmaninoff has been elected a member of the Royal Academy of St. Cecilia, one of the leading musicians' organizations of Rome. The announcement of this honor for the celebrated Russian composer and pianist came to him in a letter from the president of the Academy, which voted Mr. Rachmaninoff an "Honorary Academician" at its meeting on Dec. 6 last.

## Describes the Musical Russia of To-day

Paul Kochanski, Polish Violinist, Visiting U. S. for First Time, Escaped from Kieff During Denikine's Occupation—A Bolshevist Orchestra's "Rehearsal" — Received Pay in Food—Glazounoff Is Alive, Visitor Asserts — Our Movie-Music Claims His Admiration

PAUL KOCHANSKI, the Polish violinist, has been in America only a few weeks but already he has formed definite opinions about it. "I find your country thrillingly interesting," said Mr. Kochanski to a MUSICAL AMERICA man, "and as a musician, one of the most striking things to me is the general excellence of the music I have heard here. Take the orchestras in your moving picture theaters, for example, there is nothing in the cinemas in Europe as good as they universally are here. I think the American children should grow up to be the most musical people in the world."

Mr. Kochanski was, until last year, a professor at the Conservatory in Petrograd, as successor to Auer, and as the present government in Russia is very jealously guarding all artistic talent, he had great difficulty in getting out of the country, although he is a Pole by birth.

"My wife and I, with my violin, made our way to Kieff, and while General Denikine was in possession there, we seized the opportunity to escape. It meant spending seventeen days and nights in a cattle car with the thermometer away below zero, but we felt ourselves so lucky to get out of Russia that we just kept our minds on that and tried to forget how cold we were. When we got to Warsaw, after a short rest, I gave ten concerts in the larger Polish cities, and then we went to Paris, where we rested and I did not play at all, but in London, after that, I appeared a number of times, and then came directly over here."

"Tell something about conditions in Russia," said the interviewer, "we hear so little from anyone who has really seen them at first hand."

### Musical Conditions in Russia

"About political conditions, I don't feel that I can say anything," said Mr. Kochanski. "I think that an artist should confine himself exclusively to things artistic and not meddle with what does not concern him. There is a great deal of music, but its quality leaves much to be desired. There are still symphony orchestras, but they never rehearse. They don't want to, so they just don't. They may come together for an hour or an hour and a half, the day of the concert, and go through a concerto with you, but when you arrive to play at the concert, you find different men from those with whom you rehearsed. You can see that this is not conducive to good playing!"

"In Kieff I played 149 times in ten months. I used to be notified that I was to play the next day at such-and-such a place and I was told what to play. I had no choice. And I was not paid for playing. We were simply given our food. You can see how glad I must have been to get out of Russia! Indeed, all the musicians who can get away have done so. Siloti, for instance, and Kussewitzky, made their escape and are now in London."

"One thing I want especially to say to you and that is that Glazounoff is not dead. A report to that effect was circulated about a month ago in Europe



Photo by Bain News Service

Paul Kochanski, Polish Violinist, No. 1. Portrait Study. No. 2—Drinking Tea in Paris. No. 3—Snapped in Garden of His London Hotel



and I believe was copied in some American papers. Glazounoff is an intimate friend of mine and I had a letter from him about three weeks ago. He would like to leave Russia, but cannot on account of his mother who is very old and quite unable to endure the hardships it would entail. He wrote me that he had grown very thin and that it was almost impossible to work under present conditions, but that he was trying to keep up his composition.

"Professor Auer was fortunate in being able to come to America where so many of his pupils have become famous. He is a wonderful teacher and I am devoted to him, although I never studied with him. He calls me 'My Nephew' because my very first teacher, Mlynarski, was a pupil of his. After I studied with him, I went to César Thomson at Brussels."

"Of course I am tremendously interested in by coming debut. You know I

have chosen the Brahms Concerto in D. I have been told that it is an unwise choice for a debut, but I am tired of the Lalo and the Bruch and the Mendelssohn Concertos, lovely as they are. I believe Bach, Beethoven and Brahms to be the greatest composers for the violin and so I chose the Brahms deliberately, knowing it to be a risk. I believe that the music itself should be the main thing. Virtuosity is all very well, but anyone can acquire it with time and practice. Of course, I hope the American public will like me, but I should rather have them like me in a large work, such as I have chosen, than in something that is simpler."

"Do you expect to remain in America for long?"

"Only until the end of April. I am already booked for concerts in England and then I go to Spain, but I hope to come back to America next year."

JOHN ALAN HAUGHTON.

## Favoritism Governs Promotions, School Music Teacher Alleges

TO the Editor of MUSICAL AMERICA:

I am sending you this letter with the hope that you will print it, although my name cannot appear for fear that my position will be jeopardized. There are others who would like to write but they, too, feel that trouble may arise for them.

Allow me to congratulate MUSICAL AMERICA upon the work it has done in exposing the rottenness of the music situation in the public schools.

From personal experience and the testimony of others, there can be no doubt about the charges, not only of incompetency, but also of rank favoritism in the matter of the selection of music teachers.

It is well known that politics plays a

most important part in the selection of supervisors and teachers, on which account some men of real ability are now holding inferior positions, while men of inferior ability are holding superior positions.

Unfortunately, however, I do not think that you will be able to get those who can give you first-hand information upon the situation to come forward, on account of the subtle and powerful form of coercion which exists throughout the system.

There seems to be a distinct tendency downward.

How can we, as teachers, be inspired under such conditions?

A MUSIC TEACHER IN THE SCHOOLS  
New York, Feb. 11, 1921.

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